

Quick Fix

January
2007

The journal of punk & hardcore music internet culture...



Interviews with:

**UNDER
PRESSURE
RAMALLAH**

The jury



urban waste/major conflict
memories

hoodsup

GO!



sean mcgee

erik of

activity
earslaughter
+ columns

photography

reviews radio

flyer art

and more



Welcome to first issue of Quick Fix, a new idea in fanzines. Actually, a couple of them. This monthly fanzine will be covering things that are happening on the internet in the punk and hardcore genre of things. Whether its blogging, podcasting, interviews, reviews, it'll be here. I have asked a group of people to help me out with this new idea by letting me reprint the best stuff they have done on the net recently. Luckily, many thought this was a neat idea otherwise the 'zine would not exist. The one bad thing about the internet is that it is a bit temporary. Blogs don't get updated, people stop their podcasts. Just in the last couple of months a bunch of websites that have been around for a couple of years went down. This is sad because there was a lot of good material on them. Quick Fix is going to try to preserve some of it in a traditional fanzine format.

The difference with Quick Fix is that it's only available for free on the 'net. That's right, free. It's been a long dream of mine to get something like this together that you can get anywhere and not pay anything for it. People all over the world are doing great things, busting there asses and I want to get them more exposure. Get on a computer, download this PDF and read it. Feel free to print it out, do what ever you want.

Quick Fix will be a monthly, but unlike other monthlies the info will be relatively current. I'll only be publishing things on the net in the previous month.

Hopefully, after reading this 'zine you'll go to the websites and check out what they are doing. If you like the music, download a podcast and tell the person who did you did. If you or a friend does a punk or hardcore music site and wants to be included, let me know, we might be able to include you in upcoming issues.

Above all, let us know what you thought of this first issue!

Take care,

Dave K./Hardware Media And Radio

Cover art by Damien Noisewar

<http://www.moonlee.com.au/noisewar/noisewar.html>

**Fanzine concept, design,
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bad editing, misspellings, etc,
etc...by Dave K.**

...make an effort...

show your hardware! -septic death

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TOMMY CHRIST

A Snapshot: "The Last Ever CBGB Hardcore Matinee"

Last week I went to the final hardcore matinee at CBGB. Here are a few of my thoughts and impressions...

Arrival...

It's the first time I'm at CBGB in a long time. I moved out of NY in '94 and just recently returned. Walking down the Bowery, I see it. Then I see some friends; it's like I never left. It's early and there is already a line around the corner. Harley is talkin' to a camera crew, and there's Craig standing by the door. I haven't seen him since we played together in Amsterdam. Later, we figured out that was probably 1992. Craig's been around a while. He started out (I think) with a straight edge band called Straight Ahead, then he was in Agnostic Front, before getting involved with Sick of it All.

Next to Craig is Roger Miret. We hug. I can't remember the last time I saw Roger. It's really been while, probably the late 80s. There are certain things I'll always remember about Roger: When I think of Roger, I see his mushroom-cloud tattoo, his girlfriend Amy (she took the Ludichrist promo photo for Immaculate Deception), his daughter, his van, and his pit bull. That was a long time ago. Roger pretty much looks the same. So does Craig. So do I. It's weird, 20 years later and we all look pretty much the same.

Inside...

There's Vinnie Stigma. He agrees; we all look the same...a little older, but we decide we're also a bit wiser and that's gotta count for something.

This place hasn't changed. Looks the same, although the older bands' graffiti, tags, and stickers have been covered up by the newer bands. Smells the same too. Not a bad smell. Beer and ? I like it.

There's some other familiar faces around, but I can't place them.

The bathroom...

It's actually nicer than I remember it. A toilet and three urinals. I don't remember all that technology when I used to go there. Then again, there's a lot I don't remember about when I used to hang out there. There was some kid in there who spent half the day trying to carve a brick out of the wall for a souvenir. When I first saw him he was digging at one that was in the wall longways; he would have to dig in about 8" to get it. Later, when I was back in the bathroom, he was still at it. I told him to switch to a sideways

brick only a couple of inches in. Last time I saw him he was still digging. If you ever wind up in prison with a guy who tells you he has a brick from the old CBGB, don't plan a jailbreak with him.

Sick of it All...

I see Pete and Lou from SOIA and we reminisce for a while. It's great to see these guys. Later I see Armand. He and I always got along, and it's great to see him. We played shows together way back when, before there even was a Sick of it All. I think he was in this band Rest in Pieces, but my memory can't be trusted on that. We talked a bit about life, and of course, the music biz. I admire those guys (Sick of it All) for being so successful for so long, but I'm glad I'm out of it.

Soundcheck...

Harley's War is doing sound check. Sounds great. LOUD! The P.A. rules in this place. I don't recognize anyone else in the band. I say hi to Harley. He's got his son with him; looks like him too.

Sidewalk...

Outside, the activity picks up. Murphy's Law pulls up. Only in hardcore does a band pull up to the front doors of the club and load their equipment in as the audience stands on line and watches. Jimmy's got a huge drum case filled with beer. The most crucial piece of gear.

There's a place across the street. Agnostic Front and their crew are there, along with \$2.00 drafts and big-screen football. Sold! I may not come back.

Harley's War...

Squeeze up front and find a spot on the side of the stage. Harley's son is up there as well, sitting on the platform behind the stage, paying the next band's drum kit. I don't recognize anybody in the band, except Harley. The set kicks ass. He does a lot of Cro-Mags stuff, which is fine by me. Age of Quarrel is one of my all-time-favorite records. The break from the trash part to the mosh part in "World Peace" is so damn heavy. Every time I hear it my pulse races, and I think of GIANT mosh pits. The Cro-Mags always had huge pits when they played the bigger clubs.

The biggest pit I ever saw was the Butthole Surfers playing (Concubine?) at the World. Cro-Mags at the Ritz came pretty close. Speaking of the Butthole Surfers, they put on one of the best shows I ever saw at CBGB. I thought they were the most fucked up people I ever saw! Later, in the Scatterbrain days, I got to know those guys, and my original assessment was pretty accurate.

Must...Kill...Lou...

I was on stage, behind Pete's stack, for the Sick of it All set. Awesome. Those guys kicked ass. I kept having to fight the urge to run up behind Lou, hit him over the head, steal the mic, and a start singing.

The Backyard...

Everyone is out here drinking. They always kept this door locked back when we played here. Jimmy G. shows me his Chuck Valle tattoo. We

talk about Chuck. For a long time, I tried not to think too much about Chuck, but since we're doing this reunion thing, he's been on my mind a lot. We always got along. I definitely can't say that about some of the other guys ex-Ludidudes. I saw him a lot after he left Ludichrist, and we were always happy to see each other. Whether he was doing sound somewhere, or playing a show with Murphy's Law, or just hangin' out, it was always good to see Chuck. Jimmy told me that the guy that killed him is in jail. I never even realized they caught him; he shouldn't be alive. One of these days I'll write more about Chuck.

Chia Pet Head...

Johnny Stiff, another blast from the past and still a big pain in the ass. I think he got Ludichrist our first CBs show. I remember once he came on the road with us. He had green hair and we called him Chia Pet, or Chia Head, or something like that. I remember going into some rural diner in the Carolinas and getting lots of strange looks. We looked relatively normal compared to him. These people acted like he was from another planet. This was early in our traveling days, so these people were like aliens to us as well. "Grits? What the fuck is grits?"

New Friends too...

Spent some time talking to Civ from Gorilla Biscuits. I never really knew him well back in the day. He's a good guy; he has a tattoo shop out here on Long Island (Sayville). Also met and hung out with Mike and ?, the SOIA road crew. A bunch of others too, people whose names I didn't get, or already forgot.

"I love CBGBs; I hate CBGBs; Fuck this place!"...

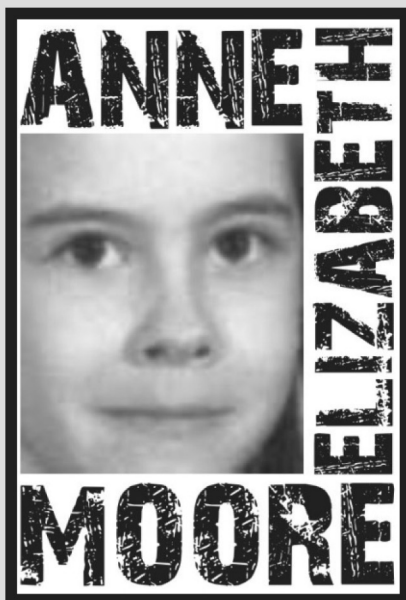
That was Jimmy's mantra during the Murphy's Law set. His point was that CBGB gets the credit, not the bands. CBGB did not make the scene, the scene made CBGB. He's right. I love Jimmy. He told it like it is. Without the bands CBGB would not have existed, but the bands would have existed without CBGB.

The hardcore matinees were successful because of everybody. The kids, the bands, the 'zines, the little record stores, EVERYBODY. Every Sunday it came together: hanging out, playing, listening to others play, buying stuff, selling stuff, promoting stuff, supporting each other. (Generally speaking, that's true, although the scene really wasn't quite as tight as our memories now lead us to believe. More on that another time.) Of course, CBGB was the perfect place to make it all happen. Cheap doors, anyone could play, people from the scene booked the shows and worked there, no bouncers keeping people off the sidewalks, etc. It was more than a place to see good bands. It was a place to hang out and have fun. I have more memories of being out on the sidewalk than I do of being inside. This last matinee was no different.

Goodbye again...

I ended the CBGB chapter of my life a long time ago. Last week gave me an opportunity to open the book one last time. It was a great. Good bands, good friends and good times. And so I've added a new episode to the chapter...and now it's done again, for the last time. Oh well...

Tommy <http://www.myspace.com/tommychrist1>



Be A Zinester:

How and Why to Publish your own Periodical

Forgetting about the exact terminology and the who-said-what-first of it all for a moment, the notion of controlling one's own voice has been around for as long as voice itself, for that matter, notions themselves. That is to say, the concerns that guide the credo of the self-publisher are not new, or secret, or hidden. They weren't invented in the 1970s, the 1930s, or 1517. Self-publishing and zinemaking are rooted in simple, timeless concepts. They grew from the desire of individuals to produce their own voice without interference from others. One needn't be a punk-rocker, poor, under the age of twenty-four, feel desperately misunderstood by one's peers, or live in the basement of a parent to desire to both speak and to control the conditions under which one will be heard. One must simply want to be understood clearly, and be willing to accrue and utilize the necessary resources which will be detailed for you in a moment.

That all being said, histories of self-publishing that trace the practice back to Benjamin Franklin, Siegel and Shuster, Ray Bradbury, or Aaron Cometbus not only create a false historical sanctity of zines, but give proof to the assumption that famous white men created everything interesting that has ever happened in the world. And this, really, is not true. (Nor is it a helpful way of convincing people in general to make their own zines.) Equally legitimate histories of zinemaking can be found in early American quilts, the lessons heard in church about reformation, written on the backs of old family photographs, crumbling in the alleyways of urban areas, the oral histories of conspiracy theorists, or made up in your own head during a long walk in the rain. Each of these potential histories have just as much to explain about who is granted power to speak in our culture and who is not; each of these potential histories provide models for exercising voice, even if the speaker hasn't been gifted it. The Underground Railroad produced coded maps in the form of bed-covers just as The Vageniuses popularize their appearance in town with wheat-pasted flyers. Both groups work against mainstream culture to bring their unique voice to people; both use whatever available means they can muster to do so.

Such unrecognized histories are extremely important to point out when discussing zines, because zines are currently one of the means by which hidden histories occasionally come to light. Zines are personal, small-scale paper ventures and tell the kinds of stories deliberately ignored, glossed over, or entirely forgotten by mainstream media. Zines are created by prisoners, young girls, people with emotional and physical disabilities, queers, geeks, non-native speakers of English, survivors of sexual assault, radical offspring of conservative politicians, homeschoolers, members of the military, Native Americans, sexworkers, and anyone else who has ever felt that the voices speaking for them in the larger culture weren't conveying their stories.

The term zine, however, has a specific history. It comes from the weird world of science fiction, a genre that grew as a hybrid of pure fantastical storytelling and a desire to geek out, show off to others how smart you were. When the genre first appeared in the 1920s, a group of people coalesced around it and something remarkable happened; either early science fiction was of such horrendous quality that it seemed instantly accessible to those who came across it, or it was an invention so late in coming that the audience's personal abilities had surpassed it already. Regardless, science fiction fans started creating their own science fictions almost immediately, photocopying them, mailing them throughout the country, trading them with each other, writing each other letters, printing those letters with addresses in subsequent issues, and, assumedly, dressing up like Storm Troopers on the weekends. Just kidding: This would not happen for another few decades. (But if you were not aware of it, it does happen, a lot. Even now.) The mimeographed fictions sci-fi fans created developed a name, identity, and following of their own. The word magazine wouldn't do. It was used to describe any kind of information or resource storage, and came to apply to both military ammunitions holdings and the esteemed collection of knowledge we think of as People today. Yet the term "magazine" connotes an officialness sci-fi fans wanted to buck. In no way legitimate magazine enterprises, merely fan-created magazines with names like *The Comet*, *Time Traveler*, and *Alter Ego* their early publications were called fanzines. This term was still used until the mid-1990s. (My first fanzine in 1994 was named *AnneZine* and was intended to support and popularize people named Anne, although this joke stopped making sense by 2000.) To some degree, fanzines grew out of a passion for a form fans couldn't get enough of. But, they were also a legitimate testing ground for new directions in which to push a new genre, as well as a way for writers and immediately, as comics came into the mix, artists to practice skills untaught in most schools.

For the comic book was invented at around this same time and, many would say, by the same people although comics themselves had been appearing in newspapers since the turn of the century, and crudely drawn packets of sex jokes called *Tijuana Bibles* had been passed around the pub circuit for about as long. By the 1960s, however, Joe Shuster and Jerry Siegel, the creators of *Superman*, and Biljo White, who edited and published *Batmania*, encouraged the union of words and pictures for popular consumption with their brightly colored, non-professionally produced tales of physically overdeveloped men.

If, however, comics and science fiction were taught in schools, it is unlikely they would have proceeded to develop as democratic institutions. Some histories, for example, indicate that early science fiction fandom was fairly gender equitable, and when fanzines were created, girls may have participated in even greater numbers than boys because they felt shut out from the traditional, masculine world of professional publishing. (It is true that female science fiction writers came to take masculine-sounding names when called upon to publish their craft.) Interestingly, girls often purchased early comic books in greater numbers than boys yet rarely were even the most talented then granted admission into the studios of the growing numbers of publishers who later became DC, Marvel, and Harvey Comics. Even Frederic Wertham in 1973 anti-comics activist, psychiatrist, and author of *Seduction of the Innocent* and *The World of Fanzines* admits "the male-female proportion in fanzines is somewhat similar... Among outstanding female fanzine editors and co-editors are Joanne Burger (*Pegasus*), Linda Bushyager (*Granfalloon*), Juanita Coulson (*Yandro*), Ethel Lindsay (*Haverings*), Pat Lupoff (*Xero*; a best-of book came out last year, available here), Lesleigh Luttrell (*Starling*), Karen Rockow (*Unicorn*), and Lisa Tuttle (*Mathom*)" (Wertham, 121). Clearly, the unprofessional natures of comics and science fiction fanzine publishing allowed for a great deal of flexibility in interpreting approaches to authorship, craft-honing, and audience: the high rate of participation by women, when compared to professional participation in comics and sci-fi publishing, was only one indication. Clearly, the democratic nature of fanzines was advanced by their status as outsider modes of communication perhaps most exemplified by Valerie Solanas' *SCUM Manifesto*, which began to appear around New York in 1968, shortly before the author shot Andy Warhol.

Surely, the lines between various outsider and geek cultures are thin and malleable, so when punk culture got going in the 1970s, fanzines were adopted immediately by punk-rock music fans. Widely considered to be the first punk fanzine in England, *Sniffin' Glue* was edited by Mark Perry. Perry, however, had this to say about the distinction of his publication: "...All that stuff about Sniffin' Glue being the first fanzine is crap. Brian Hogg's *Bam Balam*, which was all about 1960s music, was in its fourth issue by then: it showed you could do a magazine and you didn't have to be glossy" (Savage, 1992). Other early punk fanzines included *Search and Destroy*, *Flipside*, and *Profane Existence*.

As fanzines proliferated, the term describing them was shortened. First to 'zines, and then, simply, to zines. Zines and punk made a perfect match, for as Heath Row notes in "From Fandom to Feminism: An Analysis of the Zine Press," "The punk press demonstrates that not only clothes and music can be produced cheaply and immediately from limited resources and experience." The DIY ethic of punk culture, the bucking of mainstream acceptance, and the newly minted pejorative "selling out" all combined to grant zines the official voice of punk culture or at least as official as it was going to get. Originally, too, this combination meant that the zine press developed a heavy reliance on music reviews, interviews with musicians, and talk of "shows," "gigs," and "sets."

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Yet more importantly for a music non-fan such as myself, this infusion of print media into a culture focused on live performances opened up previously unexplored distribution options. Suddenly, going to see music often meant picking up three or four zines distributed for free at shows, dropped into bathrooms, or sold very cheaply at tables set up at music venues. Punk zinesters emulated sci-fi and comics fanzine creators directly: if you loved a certain musician, or a certain sci-fi writer, or a certain comic-book character, you wrote about them and networked with other people who would write about them for your zine. Thus, zine culture grew into a close-knit community.

Obviously, however, zine culture developed beyond it's musical, sci-fi, and comics, origins. In fact, the hidden fourth antecedent of zines: porn was just as influential. As a fast, sure way to shock the mainstream, graphic depictions of sex have never been bested. Tijuana Bibles which displayed, for example, popular figures such as Popeye having sex with some young movie starlet and early photo-based pornographic magazines, pin-up collections, and erotic fiction that brought in the regular cashflow that allowed comic-book publishers to create that industry these were all still prevalent in zine-making. Naked ladies, non-standard spelling, pop-culture commentary, street language, personal narratives: these came to mark the language of zinedom.

As zines moved away from music more and more, zine topics grew to focus on underground obsessions such as crappy jobs (Dishwasher), killing (Murder Can Be Fun), unique thrift-store purchases (Thrift Score), and zine culture (Factsheet 5).

Then, in the 1990s, a deliberately anti-media outgrowth of the post-punk music scene emerged in the Pacific Northwest called Riot Grrrl. While most histories of zine culture fold Riot Grrrl into punk, two distinct matters cause me to keep these discussions separate: 1) the media blackout mandated by the Riot Grrrl movement was a unique and thrilling invention that forced zine-making and personal experience to tell the entirety of the history, and 2) my personal involvement with Riot Grrrl zines profoundly influenced my education in the field of publishing.

"Riot Grrrl zines attempt to expand the boundaries of feminist conversation through discussion of editor's sexual exploits, the ins and outs of menstruation and feminine hygiene, and the danger of silverfish," Heath Row explains. "Like punk zines, Riot Grrrl zines exhibit the rough-edged, hand-written text, doodles in the margins, and third-generational photocopied photographs." Through collage, text, and comics, publishers like Nomy Lamm radicalized the rejection of mainstream beauty images by sexualizing physical disabilities, fatness, queer desire, and masculine women. In 1992, mainstream press coverage began to distort the Riot Grrrl message and a media blackout was enacted. Interested parties were forced to turn to zines like Girl Germs, Satan Wears a Bra, Girly Mag, and Quit Whining for information; otherwise, newspaper reporters simply recounted tales of key Riot Grrrl figures refusing their phone calls.

BitCh, Bust, and HipMama all grew directly from the third-wave feminist/Riot Grrrl self-publishing ethos around this same time and are widely available on newsstands and in bookstores today.

The expansion and continuation of punk relevance brought about by Riot Grrrl also influenced the growth of two different zines, also widely available on newsstands and in bookstores, that remain influential: Maximum Rock'n'Roll (first published in 1982; <http://www.maximumrocknroll.com>) and Punk Planet (first published in 1994; <http://www.punkplanet.com>). Self-published comic books, now often called minicomics, have been launching pads for such contemporary artists as Tom Hart, Megan Kelso, David Lasky, and Jesse Reklaw. Their small, self-published comics are actively traded through the mail, sold at comic-book conventions, given away during social gatherings, and purchased through specialized distributors such as Global Hobo, USS Catastrophe, and Cold Cut Comics Distribution. Yet even with this rich, profound, and slightly hidden but well-documented history, the word zine is not going to be found in most dictionaries. This is as important to note as the secret religious, quilt-related, and flyer-influenced histories of zinemaking, because it proves something very important about our culture: not everything that happens is granted space in our most widely available reference materials.

In fact, our most widely available reference materials, anathema as they are to self-publishing and anti-professionalism, frequently get it wrong when it comes to contemporary zines and comics. In 2004, The Grand Rapids Press described zines hilariously and nonsensically as "shaped from a blank piece of standard paper and folded into a pint-sized booklet... Some liken early books of the Bible to zine style" (Denton).¹ Further trouble with relying on mainstream and professional press accounts of the history of zines and the importance of seeking out alternative historical sources is made clear by the fact that Wertham's Southern Illinois University Press-published book is considered one of the most important documents in zine history. While, granted, an excellent resource, few historians in the history of the world have ever been so clearly understood to be biased toward conservatism as Wertham was when Seduction was released in 1954, an act that led to the creation of the Comics Code Authority, widespread comics censorship, and the loss of entire comic-book lines and several publishers. And even Stephen Duncombe's Notes from Underground: Zines and the Politics of Alternative Culture only tells a very small part of the story about the politics of alternative culture, focusing as he does on the largest and most widely available zines in other words, those that most closely emulate major media.

In fact, if any period of our culture deserved to have a bottom-up (as opposed to top-down) history committed to paper, it is zines. They themselves outline the very reasons for such a messy, nonlinear, and unprofessional approach. Because messy, nonlinear, and unprofessional describe not only the way they are constructed, but also the reasons they are made.

The experiences of women involved in Riot Grrrl show us that history wants to package and proselytize, and it gives us one way to avoid contributing to the creation of neat boxes in which we will later be placed. Consider for a moment that perhaps a media blackout has been enacted on fully accurate zine histories, and you must go to the source for more information.² Hundreds of archives now exist for such purposes,

in Portland, Chicago, New York, Madison, Seattle, Austin. Possibly, someone you know will have an extensive collection on hand. Read it, and then write your own history.

Perhaps most importantly, however, be aware when reading a history of zines that for every single sentence you read committed to paper by a devotee of some subject or another, a different sentence was uttered somewhere and never written down. It was more accurate than whatever you just read, and more beautiful, and spoke more directly to you and your experiences. You can think of it as lost, gone, and unavailable to history or you can assume it is there, still, somewhere.

1 This story was, in fact, written about my Radical Education Roadshow, a self-publishing speaking and workshoping tour that took place in the summer of 2004.

2 In fact it was. I and several fellow zinesters refused to talk to the authors of books or go on TV talk shows to discuss our projects during the zine boom of the mid-1990s. Or, rather, technically, I refused to go on TV talk shows for a long, long time, until I was invited to appear on the Jim Jay and Tammy Faye show, which was then canceled before I was able to record the zine segment.

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HOW TO DO INTERNET RADIO: HOW I DID IT

Oliver / Radio Schizo

STARTING YOUR OWN INTERNET RADIO SHOW

How to get started with your own Internet radio show. No ideology, no waxing philosophical on Internet radio's power to undermine this or that corporate behemoth, no visionary fancies about a Utopian future of decentralized broadcasters. Just the raw nuts and bolts of how to get started. But since there are many different ways to have your own Internet show in fact, there is no standard format, especially as technologies constantly evolve. I'll just tell you how I got started with mine. Later, I'll get into other ways you can do yours.

Be forewarned, though: I'm not a guru on this. At all. In fact, I'm learning new stuff and messing stuff up all the time. But if you just copy my example below right now I think you'll be okay. My own "Radio Schizo" experience, which is something I do out of my apartment, is my guiding template here. And so far, it works. As you learn more about the process you can deviate from the template as much as you want. In fact, I encourage you to! I'm always inspired by what others come up with. 90% of starting out is trial and error.

WHAT YOU NEED TO START WITH

There are some bare minimums for producing Internet radio. Obviously, you need a computer. The more recent the model, the better. This is because streaming audio from a PC and onto the web takes a constant toll on your computer's processing power and can eat up a lot of RAM. I started on a 2.0 Ghz Pentium Celeron using Windows 98 and WinAmp. It wasn't that great a setup but it wasn't horrible, either. The more RAM and processing power your computer has, the better. As of this writing (June, 2006) I'd say you need at least 512 MB of RAM. If you're a crusty anarcho-primitivist type and don't know what I'm talking about, here's a better way to think of it: For good performance you need a computer that was made no earlier than 2003. There are exceptions to this, but this article is a general "how-to" and isn't about exceptions.

Macintosh or PC? Doesn't matter. I started Radio Schizo on a PC but now I do it all on a Macintosh (an iMac G5, to be exact). I personally prefer my Mac, but either is fine. Owning a PC or Mac may be the biggest single financial barrier to doing DIY Internet radio. (If you don't own a computer right now, check out online Freecycle communities for PC giveaways, see if you can have regular access to a friend or relative's PC, college computer labs, etc.)

Obviously, you also need an Internet connection. What Internet Service Provider (ISP) you use is up to you; what matters most for 'net radio is the speed of your connection. The higher-speed the connection, the better. Nothing below DSL or Cable-quality Internet connections for streaming radio. Dial-up users are just completely out of luck for a streaming radio show. Sorry. On the other hand, dialup 56k users can still make podcasts, which are different than streaming radio, and are something I'll get to later but even for podcasts the upload time for dial-up users will be a massive pain in the ass. My monthly DSL bill is about \$27. Prices vary by region and speed. Check around. Sometimes newcomers get discounts when first trying out a service.

One important note: With Internet radio it's your UPLOAD speed that matters more than your DOWNLOAD speed. You may be able to download things blazingly fast with that premium DSL connection of yours, but what's your upload time like? Remember, your show is coming *from* your computer. That means you need to ensure the audio flows out of your PC and onto the net as fast as possible. (Ideally you'd have a very high-end T1 or OC3 connection, but that's beyond many working class punks' wildest dreams! Punks with well-connected tech geek friends may be able to sneak into corporate offices late at night to take advantage of such huge bandwidth goldmines; and of course big "punk" labels like Epitaph and their own faux "DIY" 'net radio shows have the big budgets behind them to power such behemoths, but a lot of what that type of big budget "punk" radio plays is crap anyway, completely disconnected from meaningful underground DIY hc/punk. They're the glossy fashion mall-punk magazines to our photocopied agitprop fanzines.)

Call your ISP for their pricing plans and mention you're interested in the best value for UPLOAD data transfer speed. Shop around and don't let the ISP salespeople screw you. Lord knows they will try to. C-Net and some other places have websites where you can compare ISP speeds as well as check your current connection speed for example: http://reviews.cnet.com/7004-7254_7-0.html Again, look for UPLOAD time, not your download speed.

WHAT TO DO NEXT?

So: You have a post-2002 PC or Mac? Good. And you have at least a DSL or cable connection? Great! Now: Software. Again, I'll just tell you what I did with Radio Schizo. I started Radio Schizo on a Windows 98 PC in September, 2005 with a mid-range DSL internet connection. I had WinAmp. WinAmp is still probably the best mp3 player for PCs. There is no recent version of WinAmp available for Macs; WinAmp yielded that battleground to iTunes.

The cool thing about WinAmp on the PC is that with the proper plugin you can use it to log onto 3rd party audio servers and begin transmitting your songs directly *from* WinAmp and to whoever is listening to you across the lines. (Ideally, you'd promote your show and tell them where to log onto to hear it again, more on that later.) That is, WinAmp can act as a client and log onto an Internet radio server the way AIM logs into the AIM chat service. WinAmp is thus your virtual turntable while the server you've logged onto is your radio tower, projecting your audio out onto the 'net. The "radio tower" that broadcasts your music is just an audio server somewhere.

No WinAmp? If you are on a Macintosh, get Nicecast; this will perform the same logging-on function that WinAmp does. If you are a Mac user, just replace the words "WinAmp" below with "Nicecast" and you'll be fine. They're both audio server clients.

WinAmp's usefulness for the PC is why I recommend folks start an Internet show with mp3s instead of vinyl or CDs. If you have vinyl, CDs, or, God forbid, cassettes, rip them all into mp3 format at first. It's just easier this way for newcomers trust me. I have an ION USB turntable that plugs into both my PC and my Macintosh through a USB port. With a free program called Audacity (<http://audacity.sourceforge.net/>) which will end up being an absolute necessity for you sooner or later you can play vinyl records straight into your computer. If I wanted to bother with it, I could play vinyl records straight from the turntable and onto the audio server that WinAmp (or Nicecast) is logged into. But I'm a lazy punk and don't like to bother with such stuff; I just rip my vinyl into mp3 format and use those dastardly, impure mp3 files instead. I load up a WinAmp playlist, hit "play," and let it roll.

Another reason I recommend MP3s is because of the sheer amount of excellent stuff that's out there freely available already in mp3 format. MP3 audio blogs like 7inchpunk.com, postpunkjunk.com, and kbdrecords.com seem too good to be true! You can amass a great collection of punk songs just by combing these sorts of blogs regularly. Check out those blogs' links list for even more audiophile esoterica. Obscure Japanese grindcore, garage punk from the Philippines, Dutch thrash, whatever you want it's probably on one of these sites. Wow! Doing searches on MySpace for your favorite bands and downloading their freely available mp3s is another way to build your catalog. I've even heard some people like to use a file-sharing program called Soulseek *cough*cough* (<http://www.slsknet.org>) to get mp3s.

Of course, the caveat to an mp3-only catalog is that it usually lacks the production notes, dates, country of origin, EP title, artwork, etc., that come with songs on CDs and vinyl. Listeners often like to know trivia about the songs you play: What country is that band from? When did the song come out? What release was it on? What record label made it? Was it the version off the band's 2nd album, or the version that they released on their 7 inch? Or was it some rare unreleased demo version you found somewhere? If you just have the mp3, you don't necessarily know this and can't inform the listener as well.

NOW TO STREAM YOUR SHOW

Let's forget a second about you talking on your show. We'll pretend it's an "all-rock, no-talk" affair. Nothing but back-to-back music. That's how Radio Schizo began, both because I wasn't sure how to insert my voice into the audio stream and also because I noticed shows like Al Quint's Sonic Overload had a minimum of gab time on it. And did I mention I thought I'd sound like an idiot? Well, there was that, too. For now, let's just go with a playlist of mp3s loaded up into WinAmp (or ready to go in Nicecast). So: How to get these songs from the PC and into web listeners' ears?

You have to find a radio tower er, I mean, an audio server to log your client (WinAmp) onto. In other words, you'll have to log WinAmp or Nicecast onto some audio server somewhere. A common kind of audio server is the SHOUTcast webcasting server, great for audio streaming. (For

more information on SHOUTcast, see Wikipedia.) Radio Schizo decided to use the SHOUTcast standard. There are lots of different standards out there and the field is constantly changing, but after reading a lot of Wikipedia articles, SHOUTcast seemed like the best route to go. (Please remember that Wikipedia is your friend and you can learn a lot about internet radio simply by searching terms like "streaming," "podcast," etc.)

I eventually went to this website:

<http://www.shoutcast.com/download/broadcast.php>

Voila! Turns out that at that website there's a free plug-in for WinAmp that lets WinAmp log onto SHOUTcast audio servers. If you use WinAmp, you NEED this! In fact, that URL I just mentioned has more information there than you can probably handle in just a few minutes. Take the time to read all the information at that page, and then check back here. I mean, you're serious about doing this Internet radio thing, right? You *have* to self-educate. I'll put on that new Criminal Damage LP while you read.

Back? Okay, good!

One thing you've probably wondered is where you can find an audio server to log into. Aye, there's the rub. Web companies charge DJs for just such a service. That is, plenty of companies exist to provide SHOUTcast servers you can log into, but you have to pay them month-to-month, like a phone bill. The better audio quality you want, and the more listeners you want to have, the more you will pay. This could be the second largest financial obstacle for someone wanting to do a serious streamed radio show. ARGH! You could attempt the Herculean task of creating your *own* SHOUTcast server, a feat to be attempted only by the extremely technically savvy and by folks with access to lots of high end equipment. If you're well-connected, have a lot of tech-geek friends, etc., they might be able to pull off such a thing. Even then *they'd* probably be renting a web server somewhere. Most of us aren't likely to have friends in high places (or is that "high bandwidth places"?) to hook us up like that, though. If you do, you're extremely lucky. And I'd love to be your friend.

One way around this is the Freecast service for amateur SHOUTcast DJs. This is actually how Radio Schizo started on England's Freecast service. Freecast provides free access to SHOUTcast servers that amateur DJs can log onto. (If anyone knows of any other, similar free services, let me know at oliver.radioschizo@gmail.com and maybe we can get a list going.) I encourage you to visit Freecast at <http://freecast.co.uk> (and donate money to them, for Chris's sakes!) The Brits behind Freecast offer an incredibly expensive service for free (for now). You have to register (also for free) at the site but it's worth it. Indeed, one of the great resources of the site is a FAQ for aspiring 'net DJs. This is something I've perused more than once. In fact, it'll probably teach you more about streaming radio via SHOUTcast than most other documents on the web. It's written for newbies.

The tradeoff with Freecast's free hosting is its audio quality: Freecast provides a free audio server for you to log onto, yes, but the bandwidth restriction is pretty austere. That means those who listen to your show via Freecast will not hear great quality audio. When I use Freecast, I often get complaints that people can't hear the show well. Some of that can be caused by limitations on your own modem's upload speed, the rest of it by Freecast's bandwidth restrictions. If you have a slow upload

speed, then it's best to just forget Freecast as an option. Sorry. You can learn all about this at Freecast's FAQ. In fact, go read it now.

Basically, having a "professional" Internet radio station is cost prohibitive. Many of the big punk labels labels that started out as scrappy DIY P.O. Box affairs in the early 1980s, but made big bucks in the 1990s, like Epitaph have the money to pour into professional websites and full-on, high quality, in-house audio streams. They give you superior streamed sound quality and snazzy graphic eye candy at their websites. The trade-off is that their music selections usually suck and stick to a formulaic Hot Topic/mall punk sort of thing. (There are only a couple of exceptions I know of.) When I write these "how-to" pieces, I imagine I'm writing for a fairly working class type of punk fan, constrained by costs and with a modest budget. As with anything, though, the more money you can pour into PC equipment, audio servers, and the like, the "better" your program will be. But it seems like the better financed shows play more generic stuff.

INSTEAD OF LIVE STREAMING: PODCASTING

A second option is podcasting. Contrary to the term, you don't need an iPod to listen to a podcast. A podcast is just an mp3 file, plain and simple. (A video podcast is an .mpeg, .avi, or .mov file) You can listen to a podcast on WinAmp or anything else that plays mp3s. That means iPods, too. The Wikipedia entry on "podcast" is a good explanation on what, exactly, a podcast is. In fact, a podcast is defined more by how it's distributed to listeners than by the format.

The Oxford English Dictionary stated that "podcast" was the "Word of the Year" for 2005 even if a majority of folks still don't know what they are. Radio Schizo started podcasting in 2006, but most punks I mention this to have no idea what that means. Mike's All Go No Slow! Show was way ahead of the podcasting curve and started podcasting in the summer of 2005, a half-year before I dared to try to podcast. Alternative Tentacles Records also did not attempt to podcast they call them "batcasts" until earlier this year.

A good way to think of a podcast is to imagine it like a mix tape, only with vocal segues here and there by you, the DJ, put in between the songs. In fact, postpunkjunk.com doesn't even call their podcasts "podcasts" they refer to them as virtual mix tapes, a clever idea. In the Mesozoic days before the Internet, punks often discovered new bands through underground mix tape trading networks. You might see a classified ad in the back of Maximum Rock and Roll from some lonely punk out in the sticks offering to put on a mix tape the latest vinyl he'd mail ordered, if only you'd do the same. No Soulseek or Amazon to try out new bands before purchasing them. Sometimes it was pure luck of the draw based on an MRR review. Or maybe you'd make a special mix tape for a girl you liked. A lot of folks like me would spend hours trying to make the perfect mix tape the right sequence of songs, the right flow of rhythms, sometimes around a certain theme, sometimes exploring a certain sub-genre of punk. In the late 1990s along came mix CDs, often made in the same spirit, and only a few crusty holdovers continued to send mix cassette tapes via postal mail. (I still think it's a cool idea, myself.)

A punk "radio" podcast is basically a series of songs you've strung back-to-back, but which you have saved altogether as one large mp3 file. This is why podcasts generally are not more than an hour long. An hour-long mp3 file can be about 65

megs yikes. That's a long time to download. Podcasts are also not live so if you are making a podcast, and mess up in some part, you can delete the screw-up and go back and correct yourself, just like you could erase part of a mix tape and re-record over the part where you'd messed up there.

Al Quint's Sonic Overload radio show, which is available weekly at his webpage as an mp3 (actually, each show is usually 4 mp3s, meant to be played back-to-back, last I checked), is technically a "podcast" (though he doesn't call it that). You can download many mainstream FM radio shows as a podcasts, too meaning, you can download the mp3 of a radio show in its entirety, just like you might download an .avi file of an episode of a TV show you'd like to watch. Say you missed last Sunday's new Simpsons episode on TV. You might go on the web and try to find an .mpeg or .avi file of the show. Now let's apply that to radio: You might have missed the last edition of the National Public Radio show "Car Talk." Lucky for you, NPR has their shows also available (one is tempted to say "archived") as podcasts that is, mp3 files in case you miss them.

Here's where it gets tricky: What makes podcasts especially different is how they're distributed to listeners. Folks subscribe to podcasts, generally. That way, podcast-makers can make their show, upload it to a host site when it's finished (more on that later), and then special podcast subscription programs will detect this and automatically begin to download them. To subscribe to podcasts you need iTunes or other software called "podcatchers." iTunes is the premiere podcatcher but others are indeed out there, just like there are other mp3 players besides WinAmp.

Before I get any further, though, let me just say that sometimes here the best thing I can do is point you in the direction of some resources that explain podcasting better than me. For example, this is a simple FAQ on podcasts that answers a lot of questions about them:

<http://podca.st>

Apple's own "Podcasting FAQ" applicable to both PC and Mac users is a very good introduction, and starts with the question, "What is Podcasting?": <http://www.apple.com/itunes/podcasts/faq.html>

HOW TO MAKE A PODCAST

Now, about making a podcast. How about this URL "How to Make a Podcast":

<http://radio.about.com/od/podcastin1/a/aa030805a.htm>

When it comes to creating podcasts, Mac users are at a real advantage because probably the best podcast-creation tool is Garageband 3.0, an application that comes standard on iMacs as part of Apple's iLife suite. In fact, Apple has a free video tutorial on how to make podcasts here:

<http://www.apple.com/ilife/tutorials/garageband/gb3-1.html>

This is an enormously useful resource and even if you don't have a Mac, or Garageband, PC users may realize that by watching the tutorial what's being done is also possible in Audacity, a free program for PCs and Macs. Well, for the most part, that is. Basically, to make a podcast you need an audio editing program that lets you string mp3s back-to-back with vocal interjections by yourself to DJ the songs. Any program that lets you do that is a "podcast"-maker.



columns...blogs...articles...columns...blogs...articles...columns

Finding a site to host podcasts is another problem. A 30-minute podcast would be about 30 megs. Radio Schizo, my podcast, sometimes is about an hour, or about 60 megs. That can fill up a lot of server space pretty quickly if you produce one podcast per week. Luckily, there are services like <http://www.libsyn.com> that offer podcast hosting and distribution services for \$10 per month. I haven't found a site that will do it for free.

Like SHOUTcast audio streaming, it's this 3rd party server component can be the most cost-prohibitive (besides the software and computer equipment, of course) part of doing net radio. The good thing about Libsyn is that it takes care of the syndication that is, the distribution of your podcast as well as the hosting part. A lot of really good podcasts use Libsyn as their host, even if they don't use Libsyn's default homepage as their show's own homepage.

Well, that's about all for now. Hopefully I've helped you get some ideas on how to start your own Internet radio show. Like I said, reading FAQs on podcast-creating software, Wikipedia articles, and the links I gave you can teach you a lot. It takes time to learn and there are aspects I'm still discovering myself. But if you're serious about doing the Internet radio thing, time is exactly what you'll have to invest. Good luck and let me know what you come up with!



One of my goals in 2006 was to finally start my own radio show or "podcast". In 2000, I tried to get organized and have a show on Live365 but I just never got it together. Luckily, in recent years the tools to have your own radio show have been more readily available and are easier to use than ever before. It's no surprise that since 2005, people doing their own radio shows and podcasts have exploded, esp. on the punk and hardcore music front. In this article I will talk about some of the punk and hardcore radio shows and podcasts out there now that are going strong. All are very good and get better with each show, each person's personality showing through. If you haven't checked out any of this, please do so. These shows provide free music each week and you'll always find something that floats your boat. This not a complete list by a long shot and I have broken it down by "Podcasts" and "Radio Shows" (which sometimes become podcasts!)

Some podcasts...

RADIO SCHIZO is run by Oliver out of Dallas, Texas and never fails to entertain. Oliver's musical tastes are eclectic and they show in each episode. Past

shows have included a tribute to Joy Division and he likes to play what we would call the "darker" side of punk and hardcore. Oliver also designs a new graphic each week to go along with the show and he is one of the best at it. I personally have been inspired by them. Check out his show at http://www.myspace.com/radio_schizo

One of the longest running hardcore music podcasts (in internet terms) is Mike's ALL GO NO SLOW. Produced out of Athens, GA, AGNS jams out speedy punk/hardcore/crust etc... Mike's show is well produced and has a nice selection of older and newer tracks. He likes to do theme shows often, the latest was a "Fuck Thanksgiving" special. No surprises here but it's a consistent show and Mike know his shit. <http://www.myspace.com/agns>

THE STREETS is a bi-weekly punk and oil! podcast out of San Diego. Run by Eric Wreckless of Creep 13 punx, THE STREETS is another must listen. It's different than most in that he does the podcast "live" and this gives it a more off the cuff feel. He has a new studio set up that allows live acts to play too. There is always the latest underground street punk and oil, a few classics here and there and of course the beer is flowing freely. As of now this is the only show out there playing this genre of punk. <http://www.creep13punx.com>

The very long running **SONIC OVERLOAD** podcast is done by Al Quint of Suburban Voice fame. Al has been at it for over 5 years now and the show is totally streamlined. Each week, he plays 2 hours of punk and hardcore, garage and what he terms has "other loud music". I try not to miss a show because he plays a lot of the latest stuff and we have similar tastes when it comes to hardcore music. Don't miss. <http://sonicoverload.moocowrecords.com>

DISSONANCE Radio is different because it's actually a podcast of a "pirate" radio show out of Washington DC. That and the fact that each week Danger Mike brings in guest DJs to spin their records. This concept always brings great discussions on air about music. Check his archives because Mike has had some pretty heavy hitters from the DC scene on. Looking forward to more show for sure... <http://dissonance.libsyn.com>

DISTORTION 'TIL DEAFNESS is a show that I help distribute on my site and it's run by Steve Distraught out of Rhode Island. Steve has been in numerous bands and has a good ear for punk and hardcore music. He puts his show out on a bi-weekly schedule and never fails to disappoint. I love the fact that he has a great voice, talks up the records well and lets you know the labels and dates that the music was created. Another one in the "don't miss" category... <http://www.myspace.com/dtdpunk>

ISSUE ORIENTED by Ronen K. is way different than most punk and hardcore podcasts because it's basically an interview only one. A monthly podcast, Ronen interviews anybody who he feels is an interesting subject. All the subjects have some involvement in the punk and hardcore scene. He presents everything in a very professional manner, this is done on high quality equipment. At once a month, you have no excuse in not checking it out... <http://www.myspace.com/issueoriented>

NOISEWAR INTERNET RADIO is done by Damien Noisewar out of Australia and plays a lot of crust and heavy hardcore. He keeps a somewhat regular schedule and shows tend to be long two part affairs. Another one who does great graphics

to go along with the show...

<http://www.moonlee.com.au/noisewar/noisewar.html>

Some radio shows...

One of latest faves is **DEADTHYME** from Jason running out of Houston, TX. This 3 hour early morning show is later archived as a podcast but listening live is very cool. Jason plays probably the most varied mix of tunes out there, from punk, hardcore, metal, industrial, etc...and somehow it all works. In my book, every show needs to take notes from this one...

<http://www.myspace.com/deadthyme>

THE ANTI EMO EMPIRE is a 5 year old show which plays the best of new and old punk and hardcore. Run by Jeff T. out of New Haven, CT, this 3 hour show is solid across the board. Jeff really promotes bands by playing their recent releases often. My current work schedule doesn't allow me to listen as much as I would like and I wish this one was podcast. You can listen live over the net and that is a plus! <http://www.windfall-go.com/theantiemoempire/home.htm>

BOOT PARTY is run by Jerry and Evan out of Springfield, IL and is three hours of punk classic bliss. Its funny how they make everything old sound new again with segues between each song. I love the style and nobody else is doing it like this. A must for sure...

<http://www.myspace.com/bootparty77>

You can't blame Canada this time...this country produces some of the best punk radio out there! Shows like **GENERATION ANNIHILATION** <http://www.streetpunkradio.com/main.html>, **EQUALING X DISTORT** <http://www.myspace.com/equalizingdistort>, **THE SEREANDE IS DEAD** <http://www.myspace.com/theserenadeisdeadradio>, **FLEX YOUR HEAD** <http://www.flexyourhead.com/blog/wordpress> and **IMPERFECTION HOURS** <http://www.myspace.com/imperfectionhours> all are tops and should be listened to often. All of the above are at the very least streamed live and some are podcast and/or archives...no excuses, check them out!

One of the shows I truly have an affinity for is Felix & Ollie's **RADIO RIOT** out of Minneapolis, MN. They are the true masters of this artform and broadcasting punk and hardcore music...Some times it's freeform, sometimes there is a theme but it's always good listening. Now if only they could get their playlists out on time! It's another show which has been around forever.

<http://www.myspace.com/kfairadioriot>

A couple 24/7 streams...

CYCO LOCO 24/7 RADIO is run by Mike Cyco Loco, who recently come off a stint with the great SF band, Retching Red. Mike does some live in studio stuff but most of the time, he replays many of the other podcasts out there. You really never know what's coming up next, so this is a great one to just leave running in the background while working... <http://www.cycoloradio.com>

KILLED BY DEATH is a 24/7 stream, again out of SF, and it's one of my faves, playing older punk and hardcore from the 1980's. This one never fails to impress me... <http://www.killedbydeath.org>

This is just a sampling of the great stuff out there. You can go to my site <http://www.hardwaremediaandradio.com> for more info and more shows. New ones are happening all the time. If we can do this, you can too! Start your own show and get in on the fun...

An interview with **Erik** of...



ACTIVITY EARS LAUGHTER

I love when I get e-mails out of the blue like Erik's announcing a new podcast. We need more troopers like him out there. Activity Earslaughter is a new punk/hc/crust show which you will hopefully check out very soon... -Dave K.

How, why and when did this show start?

After listening to a few other punk/hardcore podcasts I thought, "I should do one of these shows myself". Specifically Mike's show ALL GO NO SLOW! really inspired me to do my own show. Also I have such a massive collection of music from trading and buying records for 20+ years, I figured I could give some music back to the younger community that maybe they either cannot find or cost and arm and a leg. A lot of the early crust/swedish/japanese stuff is going for big dollars these days. So my show is a way of getting that GLISM, Crow, The Sexual, Disarm etc.... track without paying the ridiculous prices, or any price since it's free. I started the show in October 2006.

Have you been involved in anything else punk/hardcore related (bands/fanzines/show promotion)?

I have played in quite a few local Baltimore area bands since the mid 80's. Mostly I play lead/rhythm guitar, I have also played drums and done vocals in a few. The early bands I was in included, Panic, The condemned, Caustic Affliction, Blood thirsty Dead (this was my Black Metal stint in the 80's with Paul Ledney of Profanatica / Havohej fame on drums and vocals), Big Galute, and the last band I played in was ARMS TRADE GENOCIDE (I played drums, and shared split vocals with the guitar player). I still play guitar but I just don't have the time needed to get involved with a band. Anyone who's ever been in a band knows that no matter how small the band is, it's still a big commitment. Hell maybe that's why I started doing the radio/podcast show, to stay active in the music scene.

<http://rawsoundassault.podhoster.com>

Why a punk and hardcore music radio show?

My first love of music has always been the punk/hardcore scene. I got involved with punk when I was about 13 or 14, it was the 80's and that was just a great time to get involved with punk and hardcore. I think the first record I bought was The Dead Kennedys "Plastic Surgery Disasters", and then picked up some Discharge and Black Flag records and then I bought the EXTREME NOISE TERROR CHAOS U.K. split record and I was fucking hooked. Then as everyone knows who stays with it you keep finding bands and records that just fucking floor you they're so good. And I like to share those great bands with people that are into this stuff. I like a lot of different kinds of music though, not just punk. I am really into electronic/experimental noise music like Merzbow, Masonna, Throbbing Gristle and Whitehouse. There may even be an all noise Activity Earslaughter show in the future.

How do you decide what to play?

When I started the show I told myself I would not play shit that I did not like myself. In other words local or international bands that in my opinion suck, would never make the show. So most of what I play is what I have been listening to at the time of the show. The show is kind of my current playlist. However I have done one theme show which was the NO GODS, NO MASTERS show. That show was everything anti religion, it started with Crass and ended with Amebix. I'd like to do more theme shows, or maybe request shows.

What kind of set up for broadcasting do you have at your disposal?

All I use is itunes and Audacity to create and upload the shows. I upload to Podhoster.com who host all my shows. I use my technics turntable and sony cd recorder to copy my records, then I rip those down into itunes. Once they are in mp3 format I use audacity to create one file out of all the tracks I'm using. And that's pretty much it. It's time consuming but not that difficult to do.

What media do you prefer on your show (vinyl, CD, mp3, etc)?

Well I use all mp3's, but most of those were all created from my vinyl collection. It's just easy to create the show with mp3's so that's what I use. Also I'm really not set up like a radio station, no broadcast signal or shit like that. I just embrace the technology and go with it.

We all know that the 1980's was the best time for punk and hardcore in general. Now that we are more than halfway in the 00's, what time period do you think is better: the 1990's or the 00's?

I probably like the 90's better myself, only because of the whole Japan crust scene in the 90's. All those great MCR releases and bands like Final Bloodbath, Gloom, S.D.S, Anti Authorize, Hakuchi and Disclose are just amazing. That is a hard scene / time period to top in my opinion. The 00's are great as well, with bands like Poikkeus, Career Suicide, Skitsystem, Framtid, Sunday Morning Einsteins and Tragedy. Tragedy is probably my fav newer band to come along in years. The new record "Nerve Damage" just came out not that long ago and I can't wait for the next one.

Are there any good bands to look out for in your area?

A friend of mine Tony's band DEEPSLEEP are damn good at the "Blast, early Circle Jerks, Weirdos" sound. I like them a lot. And another friend of mine Chadd is in TRIAC which is a crushing grind/crust band that just fucking destroy. I would say THE SPARK, but I believe they have broken up. I also like FACIST FACIST alot, I thought they were better when Elle did the vocals though. Still all these bands are great and they are all on MYSPACE so check them out.

What kind of reaction are you getting from broadcasting on-line? Any weird requests?

Well aside from Mike at All Go No Slow and you, I haven't really gotten much feedback yet. The only thing I have to go on is my subscriber / download numbers and they are pretty good for only having the show up a month. I think there is like 60 subscribers and a couple hundred downloads, so not too bad for a month.

Where do you think the future of internet radio and podcasting is heading?

I just see more and more people getting into it and making great shows. The software to create your own show is only getting easier to master. And the cost of web space is fairly cheap, you can get like 250mb's of web space for under 5 bucks a month. That's enough space to have 6 or 7 shows archived all at once. So I only see podcasting taking over where commercial radio never could. You'll probably see new cars coming equipped with ipods and not am / fm radios soon.

What are your favorite internet radio shows/podcasts that you listen to regularly?

I like ALL GO NO SLOW a lot. Mike does a great show every week. I love all those theme shows he does like all acronyms, all cover tunes, all power violence etc..... That is the show that made me want to start my own podcast. So my hat's off to Mike. I love that show.

Any advice for the up and coming internet radio DJ?

Just if you really want to start a radio/podcast show, then DO IT! It's not that hard to do. It's a great way of keeping punk and hardcore in its purest form going strong for the next generation.



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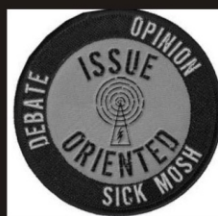
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RAMALLAH

Ramallah lyrically takes on a lot of political topics, what has been the reaction to the songs that some people may take as pro-terrorist?

First and foremost, we don't really consider the band political at all. I consider it more of a prospective thing; a true thing; just the way we look at the world or people that we know look at the world. Whereas Blood for Blood was a lot of personal antidotes - stories from my life, Ramallah was more of a prospective on the world, like the way we look at the world - the distrust, the unwillingness to believe everything that was handed to us. I consider a band to be political, something like the Dead Kennedys or Anti-Flag, somebody that's addressing specific political issues like proposition 204 or anything like that, whereas Rahmallah is my opinion more of a prospective and an outlook on life. We're going to, in the future, go even further than that. No more global prospective whatsoever, unless there's something relevant that we feel like tackling at any given time. We're going to indulge more in that perspective, codify it and boil it down - really refine it, make it understandable because I like to think, with the exception of a couple of statements here and there on the CD, most of the people we came up with are around all the time in every different city, every different state, kind of have the same feelings if you sit down and have a few beers with them. It may not be as strongly worded, or as harsh, or as deliberately reactionary but that's what I hope anyway. And to answer the second part, we haven't got too much flack yet. We're hated by the Hawthorne Heights type crowd; the Emo kids, but I hate them more so I feel that equation balances out. Thus far, I haven't seen too much specific reaction to the lyrics themselves. Nobody has been truly offended yet. When the first EP came out some dude from New York, from NYU threatened to put us under observation on the same watch list as Bound For Glory and Skrewdriver based on the name alone, not even on the lyrics, just on the name alone and I wrote the dude a letter back and addressed every one of his points. But then before he could take my words out of context I took the interview and posted it on about a thousand different websites so that way the dude couldn't take things out of context and try to stick me later. Not too much flack yet and I think there's a reason for it. Most of the people that make up the music establishment, not necessarily the critics specifically but the music academia for lack of a better term, most of them don't know offensive if you sneak up and hit them over the head with it. Most people are so desensitized by the amount of crap that's out there these days that you could write a song that says "Osama Bin Laden is

cool" and they wouldn't even notice what they were hearing. It would just slip right past them everyone is so inundated and paralyzed right now. We're definitely not a pro-terrorist band by any stretch of the imagination, just to clear that up.

What do you think is the single-most important change that this country needs to make in it's foreign policy?

Foreign policy? Damn, that's a good question. I would say specifically that we gotta understand that cause precedes effect. Things don't happen on accident, things don't happen because Nostradamus predicted them fucking 500 years ago. Things happen for a reason. We do things, they do things back. It's a never ending cycle. If we want to break that cycle we gotta look at the cause and effect.

One of your songs takes on the MTV culture. Can you explain what the song is trying to say?

Yeah, definitely. We actually attempted to do that on a couple of different songs. That's an inherent, fundamental, empiric prospective of Ramallah. Basically, the way I look at it right now is our society is hypnotized, mesmerized, and in worship of this uniquely American virtue known as celebrity. You don't gotta be a good person. You don't need to have done something significant, you don't need to have changed the world, don't even need to excel in your field. You just gotta be good looking and have a lot of money and this culture will worship you. That just disgusts me. That's basically it. We worship celebrities. We don't give a shit about what the hell's going on in the inner city. We don't give a shit what's going on in the fucking ghettos. We don't give a shit certainly what's going on across the ocean. We don't give two fucks. We're interested in who Paris Hilton is sucking off that night. I just think it's kind of disgusting and if I could motivate somebody to terrorize a celebrity, I would feel truly proud at the end of the day.

Have you received any comments, threatening comments, about your lyrics by anybody?

No, no. Not yet. And the irony is a lot of the people I expected to react really negatively, or at least kind of have like a knee-jerk reaction to Ramallah, have been very open-minded. Like obviously Blood for Blood, and Ramallah also by default, our audiences are made up of working class or sub-working class dudes that go in the military for a variety of reasons. They go in for

patriotism, they go in for a way out of their situation, they go in for opportunities. I expected that demographic that is within our crowd to, you know, kind of take exception to some of the politics. But thus far, they haven't. A lot of these dudes that have served over there I know them, a lot of crew guys, most of them to some extent or another agree with the inherent ideas, not necessarily the presentation or one specific brutal line or something like that. So far, no. Definitely no threats or nothing like that. But most importantly, some of the people that I expected to react hostilely seem to really get it, seem to really understand that we're not hippies or speaking against the soldiers or anything like that. We, of course, never would. But I expected people to kinda read into that and maybe take things out of context, but so far people have been pretty rational about it. And a lot of people that I thought really wouldn't agree have, to some extent or another, agreed with us. They said you know, that's the way I feel too. I just don't think of it in such strict, harsh terms.

What do you think about the current hardcore and metal scene? What's going on with that nowadays?

To be honest, I don't think about it at all. I certainly don't factor it into consideration when I'm recording anything with Ramallah or creating new songs, writing new songs, whatever, and we're certainly not writing new lyrics. I'm waiting to see what happens. Let me put it that way before I render a judgment. I'm waiting to see what happens because I've lived to see this a bunch of times over the past 10 or 15 years. The scene rises and crests and then kinda falls and goes dormant again. Right now there's basically a lot of people making money off the notions of punk rock and hardcore. The machine, the industry, the machine has figured out how to sell the product without any of the danger. They signed a bunch of safe bands, they're making a lot of money, a lot of bands that sound exactly the same and have absolutely nothing to say, that have no credibility, that come from no adversity, that don't come from where your average hardcore band maybe 10 years ago may have come from, whether it be the streets or just decaying suburbia. I'm waiting to see who reacts to that and how they react to it because any time you get a situation where the scene's glutted with cookie cutter - this Emo thing - cookie cutter bands that all sound the same with the same messages. Toothless and boring. And that's the situation right now. An absolutely bland, toothless situation we're in right now musically. Everything is innocuous and devoid of danger, devoid of menace. You know menace, danger, hatred, rage, depression. These are all the things that attracted me to this fucking scene to begin with. This style of music, the bands that I listen to. None of that exists in the scene right now at all except at the very low level of underground and that's what always happens. Whenever the scene gets glutted with complacency, stupidity, and fashion bands come up from below that are disgusted by it and react to it. That's what I'm

interview by: Shane FSU
November 2006

presented by:
BYSTANDER FANZINE





waiting for, because I just got a sense that the reaction's on its way. I just want to see what happens.

What's been the reaction of Blood for Blood fans to Ramallah?

So far, really good for the people that I've met. So far there's been no specific derogatory or negative messages from old Blood for Blood fans and every one that I've come in contact with at least tells me to my face that they're into it. I don't know if that's entirely true but most of them have been supportive and dig it, so that's it. That's at least my perspective. I don't know if I'm right or not.

I know you probably hear this question a million times, but is Blood for Blood all done now?

No. I can't say with any certainty when we will do anything again but we're in the same state that we've always been in, which is sort of this nebula void. We never plan anything. We would tour whenever we felt like it. We would put out an album whenever we felt like it. We would record whenever we felt like it. Do a couple of weekends whenever we felt like it. We never really gave it any thought. We never toured in support of a CD. We never put a CD out at the right time of the year. We never put them out with any degree of frequency like you know how a lot of bands will do it like every six months to keep their status up. We just did it whenever it felt good. Right now we haven't been in a lot of contact. We've kind of all been going our separate ways but the band is definitely not in any formal state ended or done. We're just not doing anything right now but that shouldn't worry anybody because whenever we're not doing something, that's the state we're in.

Blood for Blood seemed to attract a lot of ignorant, white power skins or people who leaned toward racist shit and didn't really understand what you guys were about. Why do you think that happened and how do you think those people have reacted to Ramallah?

I'll answer the second part first. I really don't know how they've reacted to Ramallah. I don't even know if they've followed closely enough to know that Ramallah has some connections to Blood for Blood. As far as why I think they were attracted, same thing with Sheer Terror, hateful music attracts hateful people and really defiant, hate-oriented music attracts people that are full of hate, anger and defiance. A lot of people don't discern if they hear rage, hatred and the idea of something, well "these guys are for real." Blood for Blood always had pretty solid credibility. People knew we were truly where we said we came from and lived the lives we lived. There was no artifice, there was no fashion, there was no put-on. I think we attracted a lot of those types of people because they're angry, bitter, enraged and they didn't discern. There was some glaring contradictions too that I find kinda funny. On the East Coast you won't see any of that, but when we would play Texas half of our audience would be Chicano gang-bangers. The other half would be full on hammer skins fighting from the beginning of the show to the end - with a couple of sharpies mixed in and a couple of mohawks. There were occasionally white power dudes showing up on the West Coast where the beef is a little more active. We didn't really react to it. Our attitude was always, "We didn't drive 3,000 miles to police your scene

- you have to do that.". We didn't encourage it or support it in any way, that's for certain. But there's some glaring contradictions like "Buddha" is a Bolivian immigrant. He became a naturalized American while Blood for Blood was already a band.

That's why I always thought that was the funniest thing about white power dudes listening to Blood for Blood - "Buddha." There's no way you could look at that dude and think he was white at all.

Definitely. Those dudes will sometimes send us beers and rounds and I always thought it was kind of funny. I don't know if it was necessarily hypocrisy just so much as a willingness to ignore that obvious contradiction. And of course I hope it goes without saying but I'll say it anyway, Blood for Blood had no racial tendencies whatsoever. We basically just wanted to point out to people that you can be white and still get fucked by society. That's it. Some people consider that outrageous to begin with but I certainly don't because I've seen it a thousand times all over the country. That was it. There was certainly no malice or underlying, hidden racist tendencies. Blood for Blood was the one area of my life where I could be completely honest and not put on a show and not have to lie to impress somebody. So what you got with Blood for Blood is what we were and what we were about and what we believed. There was no tampering with the truth. It was just all about the truth. I looked at every song, every record, all the lyrics as "This might be my last shot to address the world. This could be my epitaph.". That makes you approach it pretty seriously. At least we try to anyway.

The line-up that you have going with Ramallah right now, do you feel like this is a pretty solid line-up for the band or do you plan on making any changes?

Definitely a solid line-up right now. We're starting to practice and play out a lot of the new stuff. We're getting ambitious as in trying to get the live presentation up to the level of the CD 'cause "Kill Celebrity" is a pretty next level production project as far as production goes and a lot of the sounds. We're really trying to make that happen. A lot of the guys, right now, are very motivated, very dedicated. We're trying to come as close to the recordings as possible and I think we're doing pretty well. This is the tightest line-up we've had in a really long time and we've done a lot of tours at this point. We've done 4 whole US tours, a couple of week-long shots and Christ, maybe like 20 weekends. So we've been out there and this is the strongest I've felt about the band in a long time. Oh, we're looking for a bass player, though.

How has your experience with Thorp Records been?

Excellent so far. I get along with Andy. I've known him for a long time. We can always get on the phone and shoot the shit about Kurt Vonnegut or old Sheer Terror shows or something like that. There was a little bit of a disaster when "Kill Celebrity" came out. There were either 8 or 12 thousand copies printed and only 3,000 went out the week it was supposed to go out. We sold about 1,000 of them so we sold about 1 out of 3, which is a great ratio. If the 12 [thousand] went out it would have been 4,000, which would have been a great initial week. If it had been 8,000, of course it would have been 3,000 that we would have sold. But that wasn't Andy's fault. That was the fault of the distribution and some of the people behind the scenes. But even outside of that Andy is true to his word. He's honest. He's up-front. He's very up-front and that's a rarity these days in music for anybody.

He tells you what he thinks - doesn't beat around the bush. He tells you he's gonna do something, he'll do it. He tells you he doesn't think he can do something, you know he means it. It's been a pretty good relationship.

Would you guys ever consider signing on to a bigger label than Thorpe, like a major record label?

Oh yeah. Absolutely. Definitely. We have one more E.P. with Thorpe right now that I hope to have recorded by the end of the summer but it'll probably be finished more like early fall. It was originally just going to be a 6-8 song EP, half of them covers and half originals, but I got so much material right now and I'm really psyched about it so the EP is ultimately going to end up being probably more like 10 songs and mostly originals. After we do that we'll be clear of Thorpe and we have talked to quite a few different labels. So we will move on. No, well, I don't know. Who knows? We may end up working with Thorpe again. I don't know. But we have explored other options and there are other options available right now. I don't want to say anything because I don't want to jinx anything, or jeopardize anything, or jump the gun and get word out there that we're going with a label that we ultimately don't go with because I don't want to look like a jerk. And to answer the second part of the question, we absolutely would sign with a major because at this point, with the way music is, as long as you write the lyrics and the music that you want to be writing there's no such thing as selling-out anymore. I don't think there's any such thing as long as you are true to what you want to say and what you want to sound like. At this point I've been doing this for so long I could basically sing on the next Backstreet Boys album and I think I'd still retain some credibility. I've been in the trenches for a long time so we would sign with a major if the opportunity presented itself and it seemed like the right thing to do and something that we wanted to do. But, there's nothing like that in the works. We're not in contact with any majors or anything like that.

Right now Boston seems to have the most solid Hardcore scene. Why do you think that is?

I don't know. Boston has been pretty solid for quite a while now. I think it's because it's diverse - a lot of different kind of bands come out of there and every individual little scene seems to be pretty strong, but to be honest I don't pay that much attention to what's going on. I remember the bands we came up with and all the bands that we played with over time but I'm not sure. I think it's just that there's all different kinds of people playing all different kinds of music and get a good turnout.

You guys use keyboards on a few songs. Why do you think the use of instruments outside of drums, guitars and bass are such a no-no in hardcore?

I don't know. That's a really good question though. Well, I'll say this - tentatively, I guess - with the exception of the "real" people out there that are playing real music in real bands with real credibility, real pasts, and etcetera. I hate to say it but hardcore predominately right now, with the exception of the aforementioned people, is mostly fashion oriented and if something is fashion oriented it means that there's a dress code and that means conformity and to an extent that trickles to the music so everyone's got to sound the same within their genre. Like if you're an Emo band you've got to be an Emo band, if you're a thug band you've got to sound like a thug band,



although there's not too much of that left and that particular genre is actually kind of producing some innovative bands right now. I think it's just the conformity factor, the fact that a lot - I'm not saying all by any stretch of the imagination. There are always going to be real people attracted to this, real bands, real music but a good percentage, a majority, of this post-hardcore world that we live in is fashion oriented and that's not a good base. Anything that's fashion oriented implies conformity. So I think that's it. People gotta sound the way they have to sound, they have to stay within the lines, stay within their genre and that's not healthy.

What's your opinion on the internet's effect on society and hardcore?

There's an upside and a downside. The upside is that it allows people from all over the place to exchange music and ideas. But the downside is that it allows people from all over the place to exchange music and ideas. In my opinion the single greatest problem with the internet whether it's in relation to music or politics or ideas in general, there's no accountability. You can spread any kind of idea, any type of smear campaign, you can attack anyone you want, you can present any half-baked, loony idea and you don't have to defend it if you don't want to. You can hide behind the anonymity of the computer screen. You can be a ghost. You can go out there and shit-talk people, you can spread any kind of politics you want and there's no accountability. That's a dangerous thing. The upside is that it's much easier now, in the music world, for bands to get their music exposed to a lot of different people. As far as an upside for the world at large, same thing just not relegated just to music. People can exchange ideas from all over the world, people can be in communication with each other from all over the world. I think inherently that has to be a good thing. But again, I can't rule out or dismiss that notion of anonymity. Whenever people can throw ideas around and throw speech around without any kind of accountability I think that can be an inherently dangerous thing, too. People should be forced to stand by their statements and their ideas. But there's no way to police that or enforce that so we'll see what happens over the next couple of years, I guess.

Alright man. Thanks a lot, dude.

This is just a last thing - I wanted to give a quick update on some of the shit we're doing. We're hopefully going to have that EP, kind of an extended E.P. I don't know what you'd call that. I guess you could kinda, technically call it sort of a full-length, but we're hopefully going to have that done by the end of summer or early fall so that should be out in the next couple of months. We're definitely playing out again as often as possible.

Weekends. We're trying to set something up for Europe, Japan, and Australia, but obviously the people that are reading this that's not going to be too interesting to them. But we are going to be playing out again, weekends and with our position based in the Midwest we can hit a lot of different places. So maybe just keep your eyes open over the next couple months anybody that's interested. Lastly, I've done a lot of writing over the past 10 years so I finally found a firm publishing offer so I will be putting out a book within the next 6 - 9 months and I'm hopefully going to do more than one. The three rough ideas right now - no, I'll give you the two. There's a third one but it's too nebulous right now. One is not really a biography so much as every interesting, crazy, nutty, loony story that I can think of that I've ever seen or been part of. Crazy shit from my youth, the band and the whole 9 yards. The second is going to be an anthology of short stories that I've been working on for about 10 years or something like that. That'll be out probably 6 months, maybe 9 months, year at the max. But I definitely got a firm offer. It's definitely going to happen provided I don't die in a car accident or something horrible. Knock on wood. [knocks] But that's all. That's basically what we're going on. Rahmallah is active full-time again. We're doing as much as we can again so we'll be probably coming through your town, I hope.

Definitely. Good for you guys, man.

Thanks Shane.

RAMALLAH

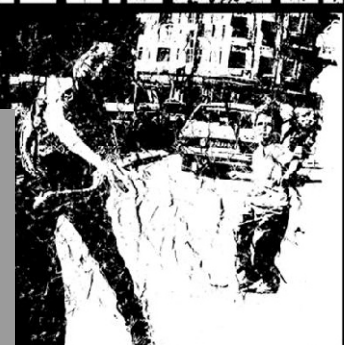
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interview with:

SEAN MCGHEE PSYCHO FACTION ANARCHIST PUNK ROCK

Sean McGhee is a very busy man these days. In addition to his job as editor at Rock 'n Reel Magazine, a national bi-monthly in England, Sean oversaw the recent Overground Records Anarcho-Punk CD series, perhaps the definitive audio documentary of the English anarcho-punk scene of 1978-1985.

As well, Sean McGhee was co-founder, singer, and lyricist for the anarcho-punk band Psycho Faction from 1978 to 1984. I'm grateful to him for taking time out to answer some questions I had for him about anarchism, punk rock, and where the two meet. And he mentions something about a new Mob release (retrospective?) below? I can't wait!

Interview by Oliver in November, 2006.

Q: Sean, you were involved with the punk band Psycho-Faction from 1979 to 1984, and your exhaustive compilation series covers the anarcho-punk scene of that time. Did Psycho-Faction have an ideological grounding? If so, what was it?

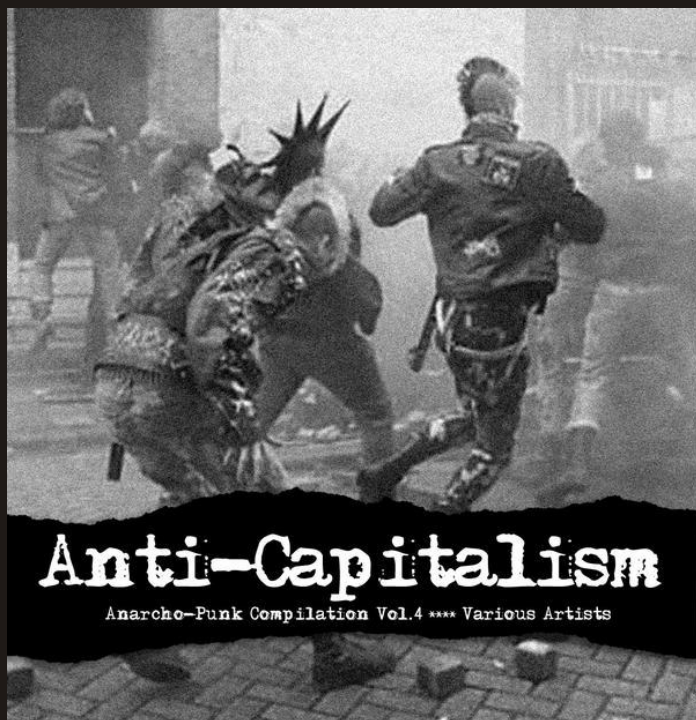
Sean: I was singer, co-lyricist and co-songwriter for Psycho Faction throughout their whole 'career' (from 1979-84). No, we didn't really have an ideological grounding. We'd grown up for a couple of years with punk as a musical form of rebellion that sort of stuck two fingers up to the establishment and the music biz. It was only later, after being exposed to the ideas that Crass were saying, that we sort of grasped that this was as much anarchist as punk. It seemed more like a 100% lifestyle thing to me than an insipid teenage rebellion, and there seemed a lot of things to do from protesting, organizing gigs and events, writing songs, and other types of what could be termed direct action.

Q: How large a role did Crass play in fomenting the DIY, underground, anarchist spirit of the punk movement from 1978 onwards? It seems like they were the hub of that sort of activity in England in retrospect, but was there any anarchist punk activity happening elsewhere, independent of Crass?

Sean: Crass certainly opened tens of thousands of punk kids' eyes to Anarchist and Libertarian ideas. After their first two albums their influence was everywhere. A lot of kids were young and impressionable and there was a huge amount of Crass cloning, something that I myself was also guilty of but I've no regrets. I liked to dress in black. It sort of set us apart from the other brightly-coloured fashion punks. Crass inspired lots of people to start their own gigs, zines, and labels, and their visit to a town or city was often instrumental in sparking interest in other anarchist activity in the local area.

Q: What musical influences informed Psycho Faction and other bands' music at that time, and why did that seem to mesh so well with the basic, raw punk sound that began in the mid-to-late 70s? Is there some inherent connection of rock n' roll with rebellion in other words, or....?

Sean: Initially for me it was the three C's: **Clash**, **Crisis** and **Crass**. **Clash** for the cool hipness and superb music, **Crisis** for their equally great music but also their strident directness, and finally **Crass** for their intensity both live and on record. We didn't really care to analyze what we did back then; everything seemed to be moving so quickly. I didn't realize 'til later the connections between rock'n'roll and rebellion stretching back to early Elvis, bluesmen, and before that Jazz and even further back, the broadside folksong tradition.



Q: Bands outside the anarcho-punk sphere, like **Killing Joke**, are still around, having even hardened their sound, doing anti-war type songs, etc., though back in the early 80s they were critical of consumerist/capitalist society, too. So, what was the opinion of bands like **Killing Joke**, **UK Decay**, **Gang of Four**, etc., in the anarchist-punk scene?

Sean: I really liked the bands you mentioned. I even saw UK Decay play back in the early 80s but wasn't hugely impressed live. **Gang of Four** I liked as they wrote clever songs and were one of the few bands to mention what was going on in Ireland, before **Crass**. **Killing Joke** were just superb sonic terrorists. Their sound was like a great breath of fresh air. A lot of people within the anarcho-punk scene were fans but the fact that they had a manager, full price records and gigs, and weren't on an Anarcho label made them not exactly the 'real' thing.

Q: How would you describe "anarcho-punk"?

Sean: We originally just thought of ourselves as punks and the band as a punk band. I can't remember exactly when the term anarcho-punk first appeared. Unlike a lot of people nowadays I liked the term. It sort of set the bands apart from the punk-for-punk's-sake bands, the Oi! brigade, and the retro-fashion punks. It felt like a more honest and intense version of punk, a sort of 100% all committal lifestyle.

Q: Are there any bands nowadays that you think are legitimate heirs of the Crass-ian, or **Amebix**-ian, sort of anarcho-punk tradition? **Rudi Peni** are still going are they still anarchist?

Sean: Rudimentary Peni I don't think ever called themselves anarchist, although they were certainly sympathetic to the ideas. **Chumbawamba** were (and still are) a brave band who took the initial influence of Crass and lit a flame that fired their own ideas and inventiveness that along the way pissed off a lot of anarcho-puritans. There are a thousand bands still taking influence from **Crass** and the Anarcho bands worldwide. No legitimate heirs though, just people swapping ideas.

Q: Lastly, the last of the Anarcho-Punk CD series is called "Anti-Capitalism." Why is this an important part of the anarcho-punk outlook, why is capitalism bad, and what sort of society did anarchist punks think should replace modern (post-)industrialized capitalism?

Sean: Capitalism is bad because it is the root of most of the world's problems. The pursuit of unfair profit means that you'll always have rich and poor when there is no honest argument for why this situation should be. Why should some have more while others have less?

I've no blueprint of anarchism that people can imagine through some black and red tinted glasses. I hope for a society that values sharing, compassion, love and unity before hatred, greed, wealth and possessions. All these attributes are everywhere in most communities, but the outside forces of State/Nation/religion have constantly undermined them with their cheating, lies, and misinformation.

Q: Anything else you would like to add that I haven't touched upon? Future releases, shows, etc.

Sean: At present, "Anti-Capitalism," the last in the UK Anarcho-Punk CD series, has been released with its sleeve's foreword by Penny Rimbaud from Crass, and a great line-up that includes a previously unreleased version of a Crass track plus **Conflict**, **Rudimentary Peni**, **Antisect**, **D&V**, **Epileptics**, **Culture Shock**, **Cravats**, and many more.

Also, Overground Records have just released The Cravats' *Land Of The Giants* and early next year we have an album from **Naked** - *One Step Backward*, plus an album from **The Mob** [!!!! - **Oliver**] in the pipeline.

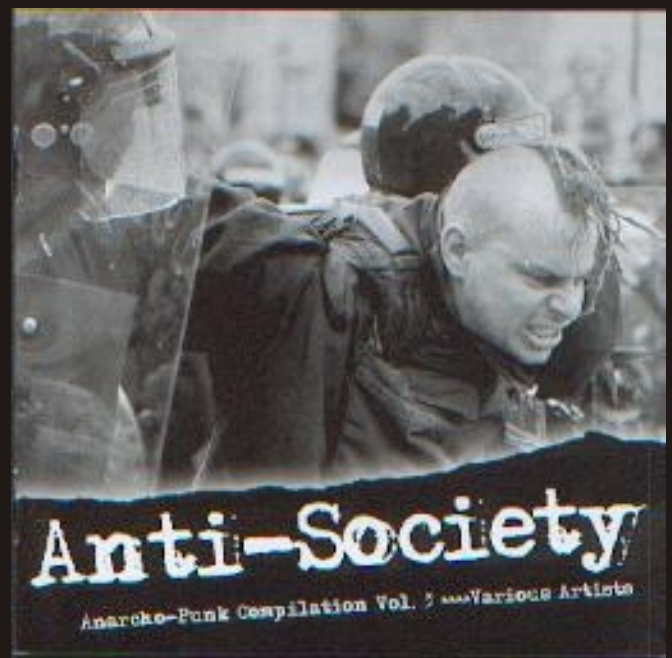
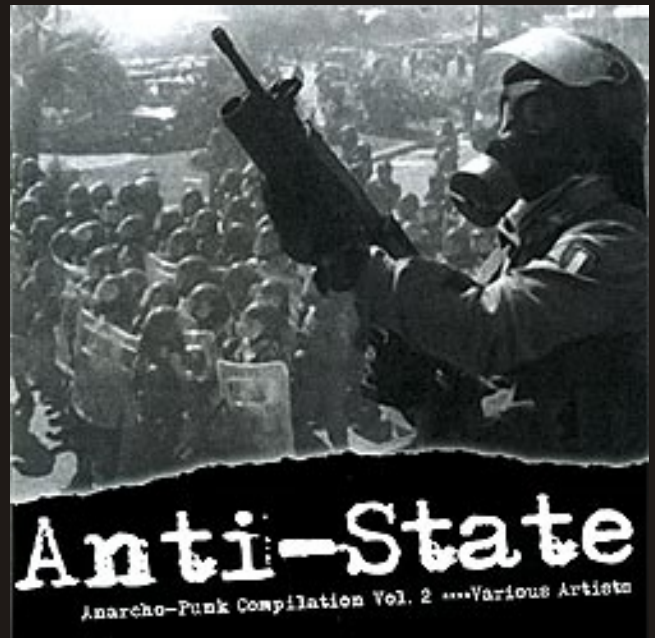
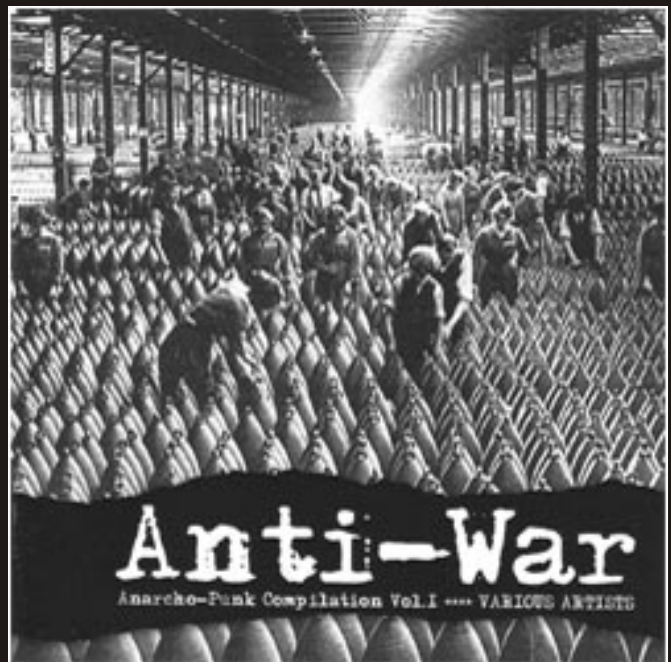
Also, I'm looking into the possibility of compiling an all American anarcho-comp, provisionally titled "Anti-American."

<http://www.overgroundrecords.co.uk>

<http://www.myspace.com/anarchopunkcdseries>

A good page about Psycho Faction is here:

http://homepages.nyu.edu/~cch223/uk/psychofaction_main.html





THE BAYONETTES DY89
we're doomed EP



FUCKED UP DY87
hidden world DBL LP



THE TRANZMITORS DY88
teenage tragedy 7"



SIEGE DY84
drop dead CD discography



VIOLENT ARREST DY83
12" ex ripcord/heresy



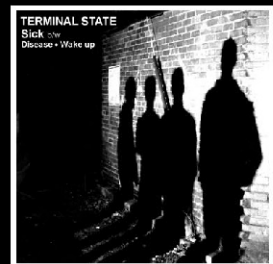
FUCKED UP DY82
dangerous fumes 7"



CAREER SUICIDE DY85/86
attempted suicide LP/CD



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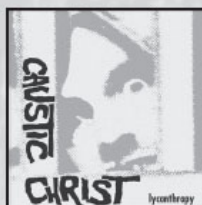
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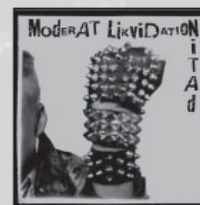
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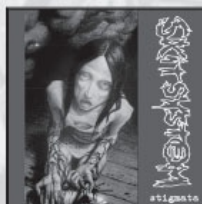
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Electric Guitar LP/CD



UNDER PRESSURE

CULT PUNK

presents
an interview with



UNDER PRESSURE, to my mind, are one of the finest hardcore punk bands around today. Their recent Come Clean LP should be on any sane person's "Top 10 Punk LPs" of 2006 list. Every song on the album sounds different, but it all gels as a whole: One song might put you in the mind of FORMALDEHYDE JUNKIES, another SWIZ, another POISON IDEA or ECONOCHRIST, etc. but it's all got its own unique spin on things. Under Pressure toured the US in late 2005, and I was lucky enough to see them twice. This year saw them embarking on a big tour of Europe.

The Canadian band have a [MySpace page](#) where you can download 4 of the band's songs, including the mp3 of "Come Clean."

Members interviewed below include Cam (vocals), Jason (bass), and Dan (drums). Interviewed by Oliver, October 2006.

NOTE: This is the first interview I have ever done where the Spin Doctors have been mentioned in any context. Be warned.

Q: First things first: Who is in the band, and what do they play?

DAN: I'm Dan. I play drums, Jason is on bass, Joe plays lead guitar, Mike plays rhythm, and Cam sings.

Q: Many hardcore bands, especially in the 80s, started out great but slowly got worse and worse, especially the ones that jumped over to metal in the mid to late 80s. Under Pressure, on the other hand, seem to be getting better and better w/ age. The newest release, Come Clean, has a lot more subtleties going on than in past releases. Was more time taken during the songwriting process of this album?

DAN: We put a lot of effort making sure these songs turned out the way we wanted them to. I suppose we spent more time overall writing the songs that appeared on Come Clean than for any other release. It involved a lot of re-arranging ideas, scrapping ideas, and practicing every other day. On that album for the first time myself and Cam also entered the songwriting process in a way we haven't in the past by writing songs ourselves on guitar. I wrote 'The Crawl' and Cam wrote 'Tranquillizer.' Both songs brought something to the table that UP hadn't done yet as a band, and it worked out really well.

CAM: As for our supposed improvement where other bands entered decline, it comes partly from having a couple of decades of hardcore music to draw from for reference, as well as a lot of deliberation where other bands might have shit out a product. What people won't know is most of those songs (on Come Clean) are from sometime in 2004. We wrote many that were released on the album, but many were dropped before recording.

Q: What are some of the themes and topics that inspire Under Pressure's songs? Is there a primary lyric writer?

CAM: I write all of the lyrics. The sources of inspiration are numerous since they're mostly taken from notebooks I keep and work on every day. But the function of this band is to confront negativity and find catharsis. It's necessarily bleak for that reason.

Q: Who wrote the lyrics to the song "Come Clean"?

CAM: I wrote those lyrics about how people leave their mark on each other, the residue that remains after a parting of ways. They were written in the midst of observing all the niceties of the aftermath, the pretense that you're going to see each other again and that there's no resentment. It's a tricky thing. I'm capable of behaving very badly when it comes to handling other people's emotions.

Q: Piano intro on the song "The Crawl": inspired by Poison Idea's "Plastic Bomb" or no?

DAN: The piano in "The Crawl" was definitely influenced by "Plastic Bomb," but it was intended to be done in a way that wasn't just a tribute to them or a rip off. The piano in "The Crawl" overall has a different feeling and purpose in the song, which allows it to evolve from the opening part as it continues into a more rhythmic instrument that is played at multiple parts in the song. The piano in "Plastic Bomb" is more just mimicking the opening guitar riff and is used solely as an intro ... and doesn't appear anywhere else in the song. The fact that Poison Idea used a bit of piano wasn't a deciding factor for us to do so, as we've been interested in using different instrumentation on our songs since we started recording.

"The Crawl" also features saxophone, believe it or not, mixed quietly throughout the whole song to give it a bit more texture and depth. We also had piano on another song we recorded during the same session that is yet to see the light of day.

Q: You all have played with Gouka, World Burns to Death, Regulations, and a host of other cool bands. What are some of the best shows you've played, and where were they?

DAN: We played a lot of killer shows on our last tours of the US and Europe. Some ones that stick out for me include the show we played on a pedestrian bridge in downtown Austin, TX with Gouka and Signal Lost; the show we played in Uppsalla, Sweden with Diskonto and Ruidosa Immundicia at Diskonto's jam space (just a wild beer/party show, lots of fun); and the show we played in Vienna, Austria with MDC. We've been really lucky so far and have been set up with a lot of excellent promoters that have done a great job getting us memorable gigs. I can't wait 'til we tour Europe again and can enjoy the luxury of playing foosball every night.

CAM: We've played a lot of weird places - our preference for all ages shows guarantees that we see a colourful selection of venues along the way. The entire experience of touring is a sustained cry of joy for me; there's nothing quite so cool. Anywhere where people are hospitable and they have electricity I could probably have a good time.

JASON: In addition to the places that Dan mentioned, I also recall our shows in Lubeck, Germany and Oulu, Finland. Upon pulling up to the venue in Lubeck, we were informed that the promoter hadn't been in touch with the venue for weeks and that little or no promotion had been done. We thought the show was going to be a complete bust, or perhaps even cancelled, but the folks at the venue decided to go ahead with the show. There ended up being a great turnout and there was a really fun vibe in the air. Everyone was visiting and laughing the entire evening. Playing foosball, sipping on a Club-Mate and making new friends is something I wish I could do every night. We also played really well, which capped things off. For the same reasons, I enjoyed playing Oulu.

<http://www.myspace.com/underpressure>

The other band that played that night was Radiopuhelimet. They used to be known as KTMK in the 80's. Anyhow, the new band played a bunch of the old band's songs and they put on one of the best live punk performances that I've had the pleasure of witnessing. They reminded me of some kind of weird Finnish punk/Amphetamine Reptile/the Stalin hybrid. And afterward I had a nice visit with folks I met there, ate salty black licorice which is apparently popular in Finland, and watched Dan get really drunk and do some dirty dancing with middle-aged men to the Spin Doctors.

Q: On the first Under Pressure LP, Still No Future, there seemed to be a sort of blast beat-y influence but slowly, though you're still a hc band, a lot more songs are mid-tempo and way less blast-beat-y and chaotic. Any reason for this change?

DAN: We're still fans of fast music, we just got more interested in exploring other dynamics of the songs we were writing and not always relying on a fast tempo to get the point across. As soon as I stopped blasting, I had to start throwing in the motorhead double kick parts of course.... It's this long hair, I can't escape the metal beats!

JASON: What I love about being in a band with these guys is that if any of us wants to try writing a type of song, they can just go for it and we'll see what happens. We don't feel that we need to write everything in a certain way to achieve "our sound". We do what we do and if we think it works, that's all that matters. Take for instance the writing of the Come Clean album. We evolved to a point as a band, and then we decided to test our abilities. I'm not so self-absorbed that I would dare say we achieved any sort of revolution in punk music with the results, but we gave ourselves an actual album that has a beginning and an end and not just a dozen tracks on repeat. It's something we can be very proud of... And now we have a lot more confidence and skill in what we do. Where we might go with this, we'll have to wait and see. It doubt it will be a linear process. Maybe we'll strip things down. Who knows...

Q: Previously, many of you were in Guns, Liquors, and Whores. What was that band about, what did you sound like, and why did it fold?

DAN: Guns, Liquor and Whores was a lot faster and noisier...taking influence mostly from fast thrash/hc bands from the US and Japan. We had a lot of rock n' roll parts that were pretty disjointed from the thrashing, but it worked in a quirky, sloppy kind of way. Our guitar player quit and we recruited Pat (UP's first guitar player), we wanted to do something a little different and this was the opportunity for a fresh start. Enter Under Pressure.

JASON: Ha, I just went back and listened to the GLW 10? out of curiosity. It had been so long. It sounds different now than I thought it did back then. This band was about living fast and loose and doing a lot of things for the first time. It was the first time a band I was in accomplished something.

Q: Very few, if any, of Under Pressure's songs are political. Is that a conscious decision? Are there any political issues that concern you? What are they?

CAM: I follow current affairs and spend a lot of time trying to wrap my head around what's going on in Winnipeg and the world at large, but I haven't really felt an urge to use this band as a vehicle for that exploration. I think that Under Pressure has always confronted the issues that we are able to speak clearly about in our music. I'm no expert on the Middle East, I'm not a religious scholar, I'm not a political junkie. Other people go beyond scratching the surface as part of their vocation. Listen to them instead, I say.

JASON: I have an interest in world politics, if that's what you're referring to in asking if we're political. As far as our lyrical content, I relate closely to Cam's writing. Life in Winnipeg for me is very isolated. There are a very small circle of people I can relate to and interact with. There is no other city a few hours away that I can run off to for a breath of fresh air and a change of pace. Walking around this city, I tend to focus a lot on the its decay. Now this decay is surely caused by evil corporations and empires but I'm more tied into observing and getting lost in how surreal a sidewalk perspective can be. I recently had a nice chat with Otto, singer in the Regulations, when they played Winnipeg and found that we have some similar experiences. We're both very grateful for the opportunity to tour in a band and experience something new once in a while.

Anyhow, if someone were actively trying to seek out lyrics that are overtly political, we do have a few that might fit that bill. Cam has written about the predatory mindset inflicted on women every day of their lives, as well as songs about society's hostility towards the diseased, homeless and non-conformist.

Q: What are some other bands other members are currently involved in, and how can one check them out?

JASON: I also play bass in a band called Kaspar Hauser. I hooked up with Bruce Hallett, the singer/guitarist who founded one of Winnipeg's first punk bands, the Nostrils. We got a lineup together and started hammering out covers of the Saints, Radio Birdman, the Celibate Rifles, Magazine, and now we're working on originals that are styled in a similar vein.

DAN: I play drums in an instrumental progressive thrash metal band called Electro Quarterstaff. Joe plays guitar in a wild garage rock band called the Hot Live Guys. Mike sings in a dirty hardcore punk band called Born Bad. Anyone interested in checking this out just shoot us an email.

Q: What are your favorite CURRENT hardcore/punk bands?

DAN: the Phoenix Foundation, Forward, Embalming Theatre.

CAM: Ruidosa Inmundicia, Brody's Militia, Brain Handle, too many to count.

JASON: Forward, Caustic Christ, the Bill Bondsmen...

Q: Anything else readers should know? Where to buy records/CDs?

DAN: Check out our website at

<http://www.primitiveairraid.com/underpressure> for all that info.



an interview with:



by Ilia of **INSOMNIA** (english text version)

Tell me something about how the band started?.. What were your previous bands? Were there any line-up changes?

The band initially was a joke between me (James) and Gene our drummer. He was in Desperate Measures and we used to talk about doing the band, but it wasn't that much of a reality. We'd make stupid shirt designs and stuff for it, but it wasn't something we would be able to do. So when Desperate Measures broke up we decided it was something we should do. We more or less wanted an excuse to tour and be a party on wheels. So Gene and I needed to find people to be in the band with so we asked our friends Ahron and Mini Stigma (RIP) to be in the band. Mini Stigma had been the bass player for Desperate Measures at the end and a longtime friend of Gene. We decided we wanted a second guitar player so we called up Brad from Worn Thin.

The only line up change we have had so far is that Ian has taken Mini Stigma's place on bass after his untimely passing.

The only bands any of us have been in that you would know about is Brad was in Worn Thin and Gene was in No Justice and Desperate Measures.

Does anyone play in other bands now?

Gene is in a band called Wizard they're your typical awesome wizard fronted band. I'm in a band called Space Hamster with our friend Stephen Sutton. Brad wishes he was in any band but ours. Ian is in Nick Fury and Ahron can probably play you a lot of INXS songs on the guitar. Some of those are lies, I'll let you guess which ones.

What about the name of the band and from where it comes? Do you put some philosophical meanings in it?

We named the band Lion of Judah well before the band was a band. It was the name of Gene and mines fictitious band. The name came from the fact that we listened to a lot of reggae and we are into a lot of the things they say (not the religious stuff though). Plus its a cool name with a cool built in symbol.

Is anyone in the band straight edge? vegetarian or vegan?

Gene, Ian, and Brad are straight edge. Ahron is a drugged out loser. I used to be edge and broke it a long time ago, but don't really do any drugs or anything now. Gene is vegan and I'm vegetarian. Everyone else eats meat.

LOJ has pretty unique sound, that is different from any trends (youth crew, thrashcore or any other). Did you have a goal to sound on your own or it just happened that way? Name some of the bands that influenced LOJ music...

We just wanted to make music that we liked and we would like to listen to. As a group we listen to a wide variety of music and we like to incorporate that into the songs we write. Its boring to only listen to one style of music and to churn out songs that are just a failed attempt at recreating that sound. As far as influences there are so many its hard to name: Bad Brains, Burn, Quicksand, Rollins Band, SoundGarden, tons of DC bands, Four Walls Falling, Rap, Punk, tons of Rock bands. We draw influence from a lot of places.

Who writes the lyrics and what it deals with? What "War Of Souls" is about?

I write most of the lyrics. Brad wrote the lyrics for the song on the Revelation Records comp and Gene and our friend Stephen Sutton wrote the lyrics for a song on the new record. War of Souls is about how we place and emphasis on life before it enters this world and then seem to turn our backs on it once its here. On my way to work everyday I used to drive past pro life protesters and then a black later id drive past an adoption agency that had signs out front begging for people to become foster parents. It just seems crazy that people argue and fight over someone that isn't even here yet and millions of people who are here are suffering everyday.

You have at least two songs with word "soul" in titles. Do you believe that human being is not only body?

I don't really think I can answer on whether or not the human body has a soul or is just flesh and blood. I don't believe in a higher power persay, I don't believe in ghosts, and I don't really believe in a soul. In War of Souls I use the term souls to reference the religious motivations behind the Pro Life movement and in Soul Power I'm not really talking about a spiritual sould either. I do however endorse aliens to the fullest.

What's about the new album? Are you satisfied with the recordings?

Yeah, we recorded it with Don Z. again and I think it came out great. I mean you get tired of hearing the songs after you've practiced them and recorded them so much, but I think overall its really good.

How's your local scene? What are the bands to check out? Zines?

It's good there are a lot of fresh faces popping up and younger kids coming out which I think is awesome. Bands to check out Set To Explode, 86 Mentality, Government Warning, Party line, Forced Forward, Nick Fury, Ruiner, Deep Sleep, Cloak/Dagger, Hidden Hand, Pentagram, Dead Meadow and tons of other great bands.

What do you think about current state of hardcore scene? And what do think about people who always talk, how great 80's (or 90's) were and how the modern days are not as great?

If you think that the current state of punk/hardcore sucks then do something about it. Stranding around complain and whining is kind of a defeatist attitude and your really doing more harm than good. There are a lot of great bands now and there were a lot of great bands then. I was around for most of the 90s and saw a lot of awesome shows, but I've seen a lot of awesome shows now too. It seems like people are spoiled now and take what they have for granted. If you live in certain areas you have a show every week or sometimes more. That's not a luxury some places are afforded. Overall I think to days scene is great. There are great bands, great venues, great zines, and great people.

What are you favorite current bands?

Justice, Restless Youth, Iron Age, lights Out, Fired Up, Mind Eraser, Government Warning, Cold World, Hidden Hand, Annihilation Time, and a ton of other bands.

Do fights happen at shows? Is violence a problem now?

I don't really see to many fights at shows. I try and avoid shows or places where I know fights happen. Violence anywhere is a problem and it is a real downer when you see it happen at a show.

Maybe a strange question, but anyway... I don't live in US so i can't say for sure, but it looks like there is a big difference between bigger bands like Hatebreed or all this popular metal(hardcore) bands and the more underground scene. Are this scenes really separated?

YES! There is obviously some crossover between the two scenes (I personally love Hatebreed), but the scenes are worlds apart. If you go to a Hatebreed show it is more of a mainstream crowd and if you go to a metal core show id imagine they have their own

scene just like we do.

Your opinion about all this reunion hype? Are there any old bands you want to play a show with?

I'm for it. If an old band wants to come back and play a couple shows that's fine by me. I like getting the chance to see bands I've never seen before. I'd like to play with 108 again and I think we are going to on this tour. The only downfall is that people look over modern bands and get caught up in only caring about bands that aren't really relevant anymore. Bands that are here and are playing shows now are what matter the most.

What's your opinion on Souleseek and other stuff for downloading music? is it a problem in US that kids stop buying music and only download it? (I ask because in Russia it is and it's really hard for labels)

I download stuff from souleseek sometimes, but i generally only download older stuff or music that is hard to come by. Hopefully that doesn't really impact record sales or hurt someone financially. As for being a problem currently. I think that there are probably some people that only download, but they are the same people that would dub a tape, or copy a cd, or tape their friends record. It probably hurts record sales some, but as long as there is limited records to buy people will buy them.

How was Europe? Did you found any difference between US and Euro scenes?

I loved it. I had a fun time and got to play with a lot of awesome bands. There are some differences between the two, but they share a lot of the same things as well.

Is DIY-ethic an important part of hc-punk for you?

I think its very important. Most bands aren't going to ever get big enough to have somebody else do something for them. So if you want to play shows, put out a record, go to a show, read a zine, start a band or anything else your going to have to make it happen. You can't just stand around wishing someone else would do something for you. You have to go out there and do it.

And what about politics? Is message important or it's just music for you? Maybe some of you take part in some actions - anti-war protests, food not bombs or other?

I like to listen to bands that have something to say, but I understand that not all bands are going to tackle political issues. Bands can have something important to say that isn't political. We all have different opinions and I like to hear what someone else is thinking when I listen to their music.

Your opinion about war in Middle East?

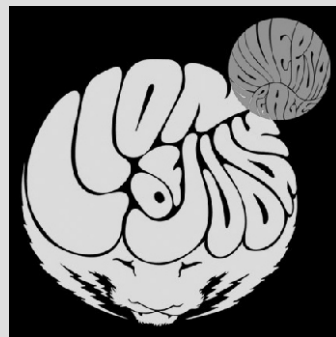
I think all wars are lame.

What do you do in life besides the band: job, study? Is it hard to combine it with the band?

I just graduated college less than a week ago. I'm getting ready to go to Europe for a few weeks before our European tour starts. I don't have a job and should probably get one eventually. I ran into some problems with combining the two, but I usually just sacrificed school for fun.

Some words to close the interview...

Peace be the way and thanks for the interview.



It's a damn shame Urban Waste never got to release anything beyond that sole 7"; it's unfortunate that for so many people, those 8 songs are the only things they know; and it's a downright crime that a lot of folks don't know that Billy Philips was the original singer for Urban Waste. I'm not gonna front-- I had to be schooled on this fact by Wendy Eager of Guillotine zine fame, but do a little research and you'll find out how vital a member of the early NYHC scene this character was-- first in Urban Waste, then in Major Conflict, before disappearing from the NY scene. We planned the Major Conflict reissue with Dito, and I wound up getting in touch with Billy after that came out. He lives in Florida now and has a family, but he kindly agreed to do this interview after he found out how much people are still interested in his bands and the history he helped create. I still get emails from people asking about Urban Waste and Major Conflict, and while I've found out a lot about their history, I'm not able to give any first hand accounts. Hopefully this interview can start shedding some light on the elusive history of those bands.

We all know how rare Urban Waste interviews are, even though they've played two reunion shows and Johnny Waste communicates with fans of the band via the internet from time to time. About a year prior to the one-off reunion at CBGB's, Matt Smyth did an interview with Johnny Waste that later appeared on Barebones Hardcore which you can think of as a companion piece to this one.

interview by
DanScheme

<http://www.danscheme.blogspot.com>

MATW: You were one of the original group of kids that came out of Queens to start what was pretty much a renaissance of hardcore punk with groups like Urban Waste, Major Conflict, Kraut, Murphy's Law, Armed Citizens, Gilligan's Revenge, the Mob, etc etc. Please explain how you found out about hardcore punk and how you got involved in the scene.

Billy: You forgot Reagan Youth! We owe Doug from Kraut a lot of thanks for his Queens Hardcore involvement. He was my life long neighbor and took me to his rehearsals and then to my first show at A-7 Club. I was probably 14 or so. He also helped write Urban Waste's first song "Airborn Ranger." I started going to A7 and Max's Kansas City with Doug and Jimmy G. I would miss school to hang out downtown and go to the Rat Cage to hang with HR from the Bad Brains. I'd seen Harley in his first band when he played drums and still have old pictures of him playing drums. He was 13 years old. There weren't too many people involved in hardcore back then.

MATW: How did you get hooked up with Urban Waste? The lore has it that early Urban Waste and Major Conflict practices occurred in Johnny Waste's bedroom in the Ravenswood projects. How did that go down? What was it like?

Billy: Me and John [Dancy, Urban Waste drummer] were in the same class and he invited me over to Johnny's house. We started playing songs; John was banging on just a snare drum and a cymbal and Johnny had a cheap guitar. I screamed out of my old JVC radio with the microphone hooked up to it! Johnny got his first amp from my school teacher. He took me and John over to his house to pick it up and dropped it off for us. He was cool. We drove the ghetto crazy!! They hated us at first and even smashed the window a few times. Once with a tree trunk! We continued to play and even louder! Eventually the Hated Ones (a Queens Gang) started to hang out with us. Johnny's home became the meeting ground for everyone who wanted to hang out... Johnny was a good guy and a friend to everyone. John had a gift for drumming and was the best that I ever heard. When he played with his first drum-set, it was like he played them his whole life!! He had a gift and no one could replace him. Ya know, one thing that the kids need to know is that Major Conflict was Urban Waste in my eyes. It was like an allstar band; you combine the two and you have Major Waste!

MATW: How did Major Conflict come about, and how did Johnny Waste and John Dancy wind up getting involved with Major Conflict as well?

Billy: I started Major Conflict with Dito. Me and Dito first practiced in his bedroom. Ray was our first drummer. I can't remember what happened to him, but he was a great guy and always funny to be around. [Ray Parada went on to play in Abomination in the mid to late 80's. DS] Later John and Johnny wanted to join the band. They just loved to play. It was just meant to be. I first met Dito at an Urban Waste concert in the Ravenswood projects in Queens. Johnny had his mom get us the projects meeting hall. They had no idea what they were in store for! I started singing "SKANK," skanked my way into the crowd and bumped into Dito. He made a fist! I said, "Shit, man, your alright!" After the show I went up to him and asked if he and his friend wanted to go downtown with us. After that we started to hang. I went over to Dito's house and he had a Gibson. I asked if he could play that guitar, he replied, "somewhat." I said, "Hey I'll be over tomorrow and well see what we can put together." We decided to do that band and got some words and music together. I then asked him if he wanted to be in my new band. Major Conflict formed after that. We tried different drummers but no one was like John. We all hung out together already and we just realized that Dito was the missing link.

MATW: What were some of the other bands or people that you ran with back then? Are there any particular bands from that time you'd want to make sure people now knew about?

Billy: The people I ran with? We were too many to mention! Bands like Kraut Murphy's Law, Bad Brains, Reagan Youth. Jimmy G, Harley, HR, Doug [Holland of Kraut], Roger, Vinny [of AF], Baramore, Greg, Kenny, Oscar, Eugene, John x 4, Tim, Ray, Nick, Louie, Harry, Tim James, Guzi from Armed Citizens, and lets not forget Dito. When the boys from Queens went out to a show we filled a whole train car or two! In my eyes, Astoria was responsible for keeping hardcore going. Back in the days it was falling apart. I hear that I had an influence on Dito getting his start in art. He's great! I also hear that Roger got started in Hardcore because of Urban Waste! I remember Roger hanging out on stage and screaming in the mic. Jimmy G must have been at every concert. I dedicated a song to Roger as you can hear on the [Major Conflict reissue] CD. You can also hear Jimmy



G must have been at every concert. I dedicated a song to Roger as you can hear on the [Major Conflict reissue] CD. You can also hear Jimmy letting everyone know about an upcoming Major Conflict and Murphy's Law concert. Greg Ramone also had an early impact on everyone's involvement from Queens. He had 1,000 records-- no shit!! He followed the Ramones and was cool as shit. Trust me he can tell you some stories, and he's writing a book too. Greg loved punk and listened to it from the 1st Ramones record on.

MATW: You left New York in 1983; what were the circumstances under which you left town? Any regrets you weren't able to keep up with Major Conflict?

Billy: My Dad passed away and things were pretty hard around the home. Dito

have to be loyal, dedicated, and honest. If you break any of these codes you're finished; me and Dito were both. Missed practices and constantly starting late, sometimes by hours, made me give up with the bands.

MATW: Did you keep up with music after you left? What did you get involved in after moving out of NY?

Billy: I worked hard back then and devoted a lot of time to hardcore. I've always been hardheaded and had a bad attitude. I spent most of my time trying to be different, staying away from most people unless they were into what I was into, or did what I did. When I got to high school, they put me in a special conduct class. My homeroom was the library with 4

played with the UK Subs) was my second favorite. The people were going nuts to us, jumping off of the balconies and rushing the stage. I was leaping into the crowd and the boys from the neighborhood started a fire. I can't remember how. Damn we were nuts!! I remember me and John had an early joke song we wrote called "Show Me Your Tits." I felt that the girls would pull their shirts up hearing us scream "Show me your tits!" We played it once at CB's and instead, a girl threw birth control pills all over stage. Some of the crowd starting taking them they didn't know what they were until the women screamed, "They're just fucking birth control, man!" and everyone started laughing. I can't believe I almost forgot about that. At that show I was so trashed, I whispered in Dito's ear, "Yo Dito, I need help; I can't remember the words to Time is Now" and he laughed. I also remember playing at A7 with Urban Waste and someone tossed a drink at me. I stopped the music and demanded to know who it was.



Someone pointed the guy out and I jumped off the stage at him. I jumped off of Nick's amp into the crowd and landed on a bar table that normally weren't there. I thought that busted my ribs!

MATW: Some of the recent summaries of early American hardcore (like the recent American Hardcore book and documentary) are rather dismissive about New York's contribution to the hardcore scene. What's your take on the early 80's NYHC scene? Any ideas why some of these people might not want to give the NYHC scene more credit?

offered me to stay with him, but I just needed to get away so I moved to Florida. Hearing about it now, I guess I had an influence on a lot of people back then. I even recently got calls from old friends telling me thank you for getting them into Hardcore. Only, back then, I didn't have an influence in my own life. I never did tell friends how bad I was having it in Florida, being so far from family and friends. The one true friend is Dito. He was the only one that kept in touch with me in 20 years. If he didn't hear from me he made it a point to find me. He'd call my sister Dawn in New York and locate my ass! When my dad died he was the first one that I called and he came right over. When I left for Florida he came over and made sure he said goodbye. He even helped carry my luggage and I remember him putting it in the cab. We both were saying goodbye forever!! I remember telling him then, "If they were only more dedicated, man..." To have a band you

other kids. My homeroom teacher was the guidance counselor. We used to have to pick books to read, and I always picked the same books about dogs. She asked "Why do you keep getting on the same subject?" and I answered, "Because they're not people and I trust them, and one day I will have the rarest and noblest dogs." That's my second love besides music and I started working with dogs after I left New York.

MATW: What were some of your favorite places to play in Urban Waste and Major Conflict? Are there any particular shows that stick in your memory?

Billy: My favorite show had to be the show at the Ravenswood Projects with Urban Waste because all of the rap lovers were pissed off!! We gave them something they'd never forget. The Rock Hotel show (where Major Conflict

Billy: Everyone is jealous of NEW YORK. They've got to take "the apple" out to be on top! Look at what happened with 9/11! Hardcore is no different, nor is anything else. New York is the apple of the world and some think that in order to be on top they have to eat the Apple!! What about someone like Harley [Flanagan]? He gave his damn life to punk and hardcore. If anyone deserves stardom it's him! But you've got to remember what motivates people; "M&M'S" like the candy! They only care about Me, Money and Sex and will go to extremes to cut competition out. Let me put it this way; New York is their DADDY and Queens is the heart of the Apple!



Since this issue had two great interviews that Dan of Mad at the World Records did with members of the early 1980's NYHC scene, I asked Ronny Little of the now defunct blog, Barebones Hardcore if I could reprint the following interview. Matt Smyth did this interview with Johnny of the band Urban Waste in 2001. Thanks to both of them for allowing Quick Fix to present this Dave K.

In my heyday, it was no secret that I was rather obsessed with record collecting. At one point I lived with both Fat Rich (Shark Attack) and Robby Redcheeks. Three sick record collections living under one roof. In some respects, living with two other adamant collectors was a great thing. We had a fire escape route for our vinyl (I'm not kidding). This included throwing Rich's futon out of the front window and dropping boxes of precious wax in hope that they'd hit the soft cushion and didn't suffer any serious damage (ok, not the best plan, but its better than no plan.) We had the occasional record swapping, the occasional lead to something on our want list and of course, hours of playing great tunes and talking shop. There was, however, a downside. As collectors, we were all in direct competition with each other. We had been known to get into vicious fights over finds.

I had a friend, Pat, who worked at CI records in Philadelphia. As Pat was always shopping for the store and coming across great finds, I gave him my want list and asked him to give me a heads up if he came across any of them. I'll never forget when he called me up to inform me that he had a great source of records in an undiscovered record store in South Jersey. He started naming off Necros "IQ 32," Teen Idles EP, etc. I had just gotten paid so I was ready to fucking explode. He gave me the directions and I was all set.

Now the dilemma; do I tell Rich and Robby, or do I go there alone and get what I want first? I decided that I would give them a choice. They could either come with me WITH the stipulation that I had first dibs on EVERYTHING. This included going through their finds and deciding if there was anything I wanted before they were allowed to buy them. OR, I would just go alone, and not reveal the source until after I returned (pretty ingenious if I do say so myself). So this wasn't exactly the best set of choices for them, but since I was the only one with a car, they agreed that I had DIBS. That day I got Necros, Teen Idles, Negative Approach LP (Green Sleeve) The Effigies 7" The Process of Elimination comp (With NA, Meatmen etc) Toxic Reasons 7" and the coveted URBAN WASTE 7". I don't think I spent more than 25 bucks on any of the records, though most of them were under 10 bucks a pop.

Switching subjects COMPLETELY (since I don't need to go into how the UW 7" was one of the top 5 early 80's HC record and a huge influence on my music), I met Johnny Waste online in early 2001 and he agreed to do an interview with me. He seemed genuinely amazed that so many people still knew about UW. This is what planted the seeds for their reunion show (though I completely missed it since I was living in LA during that time). -- Smyth



Interview w/ Johnny Waste of Urban Waste

Well, to begin with, before I answer any of your questions, I would like to make this little statement. When Urban Waste broke up, it was one of the saddest times of my life, to present day. I still wonder what it would be like if we had stuck it out through our tough times. I guess a lot of us will never know, and probably will never find out either. Anyway, to all the fans I never got to thank in person, I would like to take the time now to thank all of you for supporting us, and to all the people who still have an interest in our music, you are what keep Hardcore alive. Keep the Dream Alive. -- Johnny Waste/Kelly

To get things started, Name, age, current occupation, and instrument played in Urban Waste?

John Kelly, AKA: Johnny Waste, I'm now 34, subside in The Catskills of New York, I attend New Paltz University, and played, and still play lead guitar.

How did UW get its start? Were you in any bands prior to this?

Urban waste was my 1st band, I was only 13 when myself and Drummer John Dancy decided to begin a band. I remember the day very well, I don't remember a lot of things, but the birth of Urban Waste will always stay with me.

Who were some of the regular bands you played with back then? Ever play any bigger shows?

Most of the bands we played with were: The Mob, The Beastie Boys, Armed Citizens, Agnostic Front, Token Entry, Cause for Alarm, The Headlickers, The Cro-Mags, and of course Murphy's Law. There were many others that my brain won't let me remember at the present time, but let me tell you, there were a lot. I would have to say the biggest show UW played was at CBGBs. We played with The Mob, and Minor Threat. Minor Threat was late getting to the show, and the place was packed. This show was also to be the last Urban Waste appearances as a band.

What was the deal with Major Conflict? Who was in that band?

Major Conflict was a band that John Dancy and I joined after Urban Waste broke up. The music compared to Urban Waste wasn't as hard, and I

didn't write any of the songs for Major Conflict. All Urban Waste songs, except for BNC, were written by myself, and John Dancy.

About how many shows did Major Conflict play? Was it as serious as UW?

MC played quite a few shows, but I didn't stay with them for various reasons. MC was not my band; therefore I didn't have as many decisions to make. UW was my life for 5 yrs.

Didn't you try out for an early version of the Cro-Mags? What's the story there?

Yes I did play guitar with the Cro-Mags, I was there 1st axe man when they started writing songs. I'm not sure why it didn't work out, maybe because I was playing with MC. But it was fun while it lasted.

Were any other members of UW involved in any other hardcore bands?

Andy was in Reagan Youth before he was with UW, we were happy when he joined the band. He had the personality, and the style we wanted as a bass player. Our original bass player Freddie Watts was in other bands before us, but I have no idea who, or what type of music it was that he was doing.

Do you have any idea how many UW 7"s were made? They don't surface very often, and when they do, they're usually well over \$150. How do you feel about that? Ever think about re-releasing the material?

2000 UW 7" were pressed, and then we went to the 12". As far as I know, they don't surface at all, except for Ebay Auctions. I think it's great that people are interested in what we did way back when. I'm shocked, and even thrilled that someone would pay so much for our record, thinking about all the free ones we gave away, it makes me laugh. It also makes me want to kick myself, think of all the cash I could be making on them today. We didn't make anything off the records ourselves. I talk to a few of today's hardcore kids who are really into what we did. I don't see any way of re-releasing the record. The master was given to someone who I heard was dead now.

What was that weird "space ship" looking image that is made out of random letters and symbols at the bottom of the lyric sheet? Any significance, or did it just look "really cool"?

I was wondering when someone was gonna ask that question. We did all that, just to take up space. We couldn't think of anything, so we got creative with the keyboard.

Explain the song "Skank". It says hardcore is for posers, what's that about?

I'll do my best on this one, cause we never really discussed what the lyrics meant. But there is a difference between Hardcore Kids, and Living the Hardcore Lifestyle. A lot of kids put their combat boots on for the weekend, "The Posers." Other Kids lived in their boots, day after day, "Hardcore to the Bone."

Was there ever a real problem with "police brutality" with you guys, or was that just something "punk" to sing about?

The Song may have been a little over exaggerated for some, but for some people, it



was as true as it gets.

Did you ever see any royalties for the track on Profile Records "Sunday Matinee comp"?

Not a Dime

Why did Big City repress the 7" onto a 12" and not just another 7"? Did you guys specifically request the "Miami Vice" style lettering instead of the standard stencil font from the 7"?

At the time, I didn't know Big City had our masters. If I had known about it, it never would have happened. One of the reasons for our breakup. Nuff Said.

I know Big City also pressed the Mob Lp. was there some connection with Big City and Mob Style records, or did they just happen to pick up both "Mob Style" bands for releases?

You would have to ask One of the members of The Mob on that one.

How did you feel about the Boston scene back then? Was there really as big of a rivalry between Boston and NYC as the Boston bands made it out to be?

I really don't know what was up with that. I liked a lot of the Boston bands that were coming out. Especially Gang Green were one of my Favorites.

You mentioned to me before that UW covered a VOID song? Was it strange for bands to cover other somewhat-current bands back in those days? Did you do any other cover songs?

UW liked to experiment with other bands music, we did Void covers, and Ramones covers. And when we played them, we played them like they were our own songs. We put as much energy into their songs as we did ours, which may be why they went over so well. I think we also did Alice Cooper's "Eighteen".

Isn't it true that there were a whole bunch of UW songs that were never recorded? Was there ever a 2nd record in the works? Did any labels offer to put that out (mob style)? Or did it never get that far?

We had enough songs to put out 2 more records, but it never got that far. Sadly enough, there are no recordings left to even put one out now. I do have some songs off a video that a friend sent me, (you know who you are Matt) that does have 3 songs that are not on the record. If I decide to re-release anything, it would certainly have those cuts, "as bad as they sound" on the record/CD.

Where did you record the UW 7" and how did you get that raw guitar sound? What equipment were you playing through?

Powerplay studios in Queens, "probably shut down these days". The raw guitar, well I think our soundman smoked a little too much weed that day, and probably just turned all the levels up on the guitar track. I was really upset that there wasn't more of a bass sound to it.

Any "sketchy" CBGB's stories? Did you ever know anyone who actually took a dump in that bathroom?

Well I never really stayed down in that dungeon of what very few might call a bathroom. But I have enjoyed the openness that CBGB's basement bathroom had, and still has. There are no doors on either the men's or ladies rooms. It's a nice place to pee, but I wouldn't want to rest my ass there.

What led to the demise of UW? Was it a sudden thing, or did it just fizzle out?

The Inevitable breakup of UW was just that. We rocked the NYHC scene from late 1980 to mid 1985. We had started becoming frustrated with each other, and playing the same places was starting to wear on us. We could have stuck it out, I believe in my heart if we had more incentive. We never made much money for our shows, and neither did we invest our own money into the band. I'll say at the time, not a single member of the band was straight; we all played, and partied hardcore. I'm not proud to say that our partying may have been an influence towards the breakup as well.

The NYC scene seemed to have an abrupt end in the early 80's with Antidote, The Abused, CFA, Reagan Youth, etc. all breaking up around the same time, and bands like AF going more metal. Did you guys continue going to hardcore shows through out the rest of the 80's, or did you all just lose interest in the scene once things slowed down?



It was a tough time keeping bands together. Today NYHC is a legacy. But if I look back to when it was all happening, we needed more support. I remember how hard we would go around advertising shows, and putting up flyers in areas we knew no one would even be interested in coming to see us. But all NYHC kids were hard working, in trying to spread the word. It's the year 2001, and hardcore is not in any way dead. There are still bands playing it, and there are still kids who want to hear it. There are also people still living a hardcore lifestyle. The Hardcore scene has become more low profile than when it was born about 20 years ago.

Ok, I asked Negative Approach this same question, so I'll ask you as well. Any chance of us seeing an Urban Waste reunion? (This is of course before the reunion that they played with the 16 year old singer. Unfortunately I was living in LA during that time and missed them).

Wouldn't that be a trip, an Urban Waste Reunion. Well since I found out that we are still being listened to by today's Hardcore fans, I've made a few attempts to try and contact the original members of the band. I'm sorry to say that I have had no replies. I would love to hit the stage with Urban Waste. I also know we would be able to do today, what we did when we started. Get on that stage, plug in, and rip-out nonstop thrash hardcore, that would have people leaving with sweat pouring off of them like they just got out of a pool. The future of an Urban Waste reunion is uncertain. But the memories, the fun, and the lifestyle will never be forgotten.



IGNORANT

O.K., you say I'm ignorant
FUCK YOU you got no right to
judge me
YOU THINK I can't think for
myself
FUCK YOU my mind is clearer
than yours is
at least my mind isn't clogged
as bad as yours is, I'm getting
pretty numb to society's ways
YOU are just a hypocrite
CAN'T WAIT for my chance to get
back at you
YOU'RE RIGHT you're part of the
majority
FUCK YOU I see right through
you
all your standards getting
drilled into my head, I think
your world is not as perfect
as
you
think



an interview with Dito Montiel of... Major Conflict

When I first came up in hardcore, I didn't know much about Major Conflict; they were an elusive band I knew from old flyers, and from a cover Raw Deal/ Killing Time used to do of their classic NYHC anthem "Outgroup". From the stories I heard, the reviews I read in yellowed pages of old issues of Guillotine zine, and the fact that they had the original members of another one of my favorites, Urban Waste, I knew I had to check them out. Unfortunately, the sole 7" (and incredibly rare, as a number of the records presse were evidently destroyed) they released is known for being unable to do the band justice. It's got some good songs ("Outgroup" is undeniably the highlight), including some interesting, moody breakdowns in their songs that show they were indeed a band not afraid to take chances. But the mastering job is a bit flat.

I was really happy we were able to work with these guys and reissue a lot of their material on Mad at the World so there would be more of an opportunity for folks to hear this stuff. When we met Dito and worked with him, we were surprised at how enthusiastic he was about that time and how eager he was to talk about that time. I knew at some point, I wanted to do an interview with him for something at some point to shed some light on a segment of hardcore history that's otherwise pretty hard to find out about, if you haven't tracked down the people themselves to get it out of them. Here was a good opportunity..... Dan S.

MATW: Since there wasn't such a glut of media outlets and resources for finding out about music back then, people's stories of how they got into hardcore are always very personal. How did you get into punk music and the hardcore scene? Do you remember the moment you felt drawn by it as something you wanted to participate in?

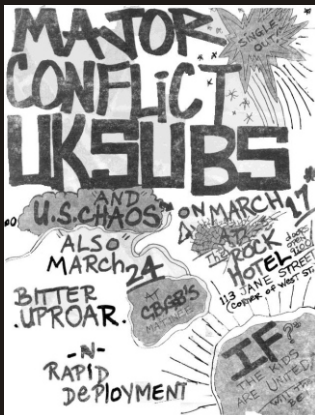
Dito: My friend Ray showed me a magazine in grade school called, PUNK. I was fascinated with the pictures. We cut out of school to find "the Village" from Queens. Got off in Chinatown & as always got completely lost. Eventually we ended up (after many attempts) on Avenue A. It was 1982. The Punk scene was fading & you could count the amount of people into Hardcore in NY on two hands. We ran into a guy named Billy Phillips from Astoria Queens (where we were from). He was quitting a band called Urban Waste, and decided Ray would drum, I would play his guitar, and we would start a band called Major Conflict. That night we went to Johnny Waste's apartment in the Ravenswood projects, all plugged into 1 amp (including a microphone Billy had) & made a whole lot of fast, horrible noise. That weekend we played the A7 club & my life was changed forever. Corny as it may sound, when I look at all the moments that helped form me as a kid that was it. I believe there was something incredibly special about what it all stood for then & will always be a strong part of me.

MATW: What was the relationship between Urban Waste and Major Conflict?

Dito: Aside from me, we were basically the same band. John Dancy was our drummer and probably the best drummer I ever have seen. He played on garbage cans and was just great. It was a ridiculously crazy time.

MATW: Major Conflict seems to be known as you and Billy Phillips' s band. What did you guys hope to accomplish with the band? What were your aspirations?

Dito: Billy, in many ways, was my hero. He was so utterly anti....he was even anti-hardcore. Billy believed complete and utterly in individualism



and was not interested in being liked or accepted by anyone. I always considered us the Reagan Youth for High School dropouts.

MATW: Your book, and now movie, "A Guide to Recognizing Your Saints" seems to be, if not entirely autobiographical, at least extremely personal. What inspired you to start writing? Seeing as the NYHC scene was a big part of your life, was there any way that it had an influence on your writing?

Dito: I never got too into Hardcore in my book because in my opinion, it was something that came and went away. I see MTV and everyone always talking about the evolution of music seems to go straight from the Sex Pistols to Nirvana. If I see one more bad Heavy metal idiot say they knew the end was near when they heard "Teen Spirit" I'm gonna puke! When I heard Nirvana for the first time I remember thinking, "God, did Channel 3 actually get back together?" It sounded old and played out to me. For me to even attempt to write about it felt like a disservice. As far as it's influence on me, it is the single biggest influence on me and always will be. Back then everyone had a band. Some sucked, some were great, but either way, you did something. Be it a band, a fanzine, photographs, T-Shirts. It was an all inclusive, complete DIY attitude. No one was there to make money or obtain fame. You did it because you wanted to create. I've followed that path down many roads & have no plans to abandon it.

MATW: Were there any specifically "NYHC-related" incidents or people that wound up finding their way into "A Guide..." in some form?

Dito: Many. Paris from the Cro-Mags actually was the Steady Cam operator for the film and whenever I meet someone from back then it's always exciting.

MATW: After Major Conflict, your band Gutterboy was made up of some musicians that also came out of the early NYHC scene, and yet was no longer expressly "hardcore". Was there any motivation behind progressing musically? Had Major Conflict stayed together longer, do you think it would have morphed into Gutterboy?

Dito: Gutterboy was a great lesson for me. I was 18 and by then everything felt old. We were a great live band but unfortunately got signed for all the wrong reasons to a major label. I let them tell me what to do: "them" being the major label. I certainly don't blame them. I blame no one but myself. I remember them telling me things like, "you need to be like U2." I was like "OK!" So, they brought down the philharmonic orchestra to play my songs and I was in awe. "WOW, the NY Philharmonic is here." I was so starstruck I didn't realize I was making a bunch of GARBAGE! In the end, Gutterboy was an incredible live band that made 2 CD's that I'm not happy with. I told myself after that that NO ONE will EVER tell me how to portray MY art again! Allen Ginsberg once said, "1st Thought, best thought." I got into art (in general) because I love it. Had to do it. NO ONE knows what mine should look or sound like BETTER than me and I think this will be the way it is from here out. It's how I wrote my book. It's how I made my movie, and it will be how I play my music and anything else I do.

MATW: I might not know much about films, but it seems rare that a writer gets to direct the screenplay of his own novel. How did that opportunity arise?

Dito: Like I said, I was not going to let someone tell me it couldn't happen because of money. I don't come from money and therefore don't particularly need it. I was working a normal job and had decided (with my friend in a dub room who eventually edited it) that we were going to make it regardless. We'd do it on video with friends acting & record sound with a tape deck. Along the way my boss and friend brought down Robert Downey Jr. who was cool enough to look at a very strange video we were making and say, "Let's make that a movie!" This began an avalanche of ridiculous circumstances which led it all way beyond my wildest dreams. BUT, because of the old DIY attitude and the luck of a big star (Downey) who was cool with that mentality the seed was planted and grew into a very special thing.

MATW: Having cut your teeth at a few different artistic media by now (and worked in different media on the essentially the same project-- "Guide..." the book, and "Guide" the movie), do you prefer writing or directing? How do either of these compare for you to performing music, and is it something you'd consider doing again?

Dito: Art to me is art. I can't paint but I enjoy these other 3 and always have. Once again, referring back to Billy's influence on me, Major Conflict and Hardcore's influence...I was gonna make noise-- be it good or bad. I continue to and will continue to. A guy (Glenn Stone) approached me about a bunch of songs I'd written recorded on cassette tapes. He wanted to release them. I said I liked the quality of the cassette recordings he said OK. SO I guess that's out now on I-Tunes under my name. It's all a ridiculous trip I guess. All of it. I don't mean to sound like a jerk or arrogant or any of that. My reason I guess for being so blunt about a DIY mentality and not compromising is because I've tried it and it was a personal failure. I like the way some of the artistic world is going today. Strange enough the internet has almost ignited the strangest DIY attitude. With all the medias of showing you art out there there seems to once again, be less of an urgency to rely on some huge corporation to throw us all a bone and I think that's incredibly healthy. I'm very happy to see a bunch of stale record companies scrambling on how to stop pirating. FUCK THEM!



MATW: With movies like the "American Hardcore" documentary coming out, making the rounds at the same time as your movie (and getting it's share of criticism, especially from people involved in NY), do you have a position on how NYHC is portrayed in the movie (and the book)?

Dito: Trying to capture that incredibly special time to me is like trying to fit the Grand Canyon on a postcard. I think the filmmakers are very nice and I look forward to seeing it.

MATW: "A Guide..." has been getting its share of praise, and a lot of people seem to consider it a great period piece for '80's Queens, so you're hitting roughly the same time period as that aforementioned "American Hardcore" documentary. What would you hope people walk away from the movie thinking about that time period?

Dito: My film is about 3 people who had a very hard time telling each other exactly how they felt. I'm sure it's happening right now somewhere.

MATW: What will you be working on next?

Dito: I have a Book coming out in Feb called, Eddie Krumble IS The Clapper and a CD out in a few weeks. Hopefully The Clapper will be my next film.



**photos on this page: Karen O'Sullivan
interview by: Dan Scheme/MATW**

How did the band start?

Mike K: We started on Memorial Day weekend 2002 after getting drunk and nearly getting into a fight in the Crossgates parking lot. It started raining so we couldn't shoot BB guns so we went down to the old Scarlet East Spaces and wrote some songs. When we first started we were a "time off from school and summer" band since the I was still living in a Fundamentalist Christian compound in Kansas, Andrew (original bassist) was developing strategies for growing synthetic corn in Iowa, and Sean (original drums) was BMOC at Hampshire college. In all seriousness, we just wanted something to do when we were home from pissing our youth away in various American Studies programs across the country and being in a band with Andrew Duggan and Joe was a lot of fun. Currently Joe and Marcus play guitar, John plays bass, Dan drums and I try not to throw up while yelling.

What do you have recorded and what are your influences?

Mike K: As far as recordings the only actual release is the "I Hate The Future" E.P. Gloom/Electric Mayhem, which will soon be out of print. Hopefully we will have a new E.P. out by the end of 2006. There are a few demo CDRs and a shelved recording which doesn't sound so hot anymore. If any venture capitalists are interested in putting out our next record, feel free to get in touch with us.

Joe: We rip off 9 Shocks Terror pretty badly (Tony Erba tried to sue us once but were not allowed to talk about that right now)

What is the number one problem with the scene in Albany and what would you like to see change?

Mike K: It's hard to narrow it down to one. Externally, I'd say the biggest problem is the complete lack of places to flier for show, which keeps the crowd at shows pretty stagnant. The Drop Dead and Nine Shocks shows at Valentines seemed to bring out a bunch of new kids, which is awesome. Internally, I guess a lack of cooperation from people that stems from just not being able to get along.

Joe: The number one problem with Albany shows is getting kids to come out to shows, I think if more people flyer, not just on the internet, you could get more people to come to shows. Not every one is on your Myspace friends list and not every one reads the Bystander board, I also it would be cool if there was a local venue that's not a basement, or a bar.

And Nate Wilson moving to Brookline

You guys recently toured, how was that experience?

Mike K: The summer 2006 tour went pretty well, much better than our winter 05 tour disaster. Getting evicted and having our power shut off the day we left kind of told us it was time to get out of town for a while. We had to get a fill in drummer, Ryan who pretty much saved our asses from having to cancel after Dan broke his wrist. We played some really fun shows, had a blast hanging in out in Texas. Generally had a good time all the time. Things came to a pretty abrupt end in Detroit when our van was broken into and then quit working about an hour outside of Albany. Gas being outrageously expensive was a huge drawback since shows

The Jury



THE JURY



I hate the future.

and records haven't gone up in price, but generally we were pretty well taken care of. Except in North Carolina when we got put up one night at bible camp.

Joe: I'm in serious debt right now because of it, it was fun though, we played some good shows and some bad ones meet some nice people and some shitty ones.

Some of you guys seem really into comic books, what are some titles your into?

Joe: I am the only one really into them anyway. I've been reading all the X-men titles, Wolverine title (of course) and the Marvel Civil War; also I'm a life long Punisher fan, and G.I. Joe fan and I just picked up an issue of Johan Hex that I liked a lot. Mike - I don't really read comics but I really like "Reid Fleming: World's Toughest Milkman" and anything drawn by Simon Gane.

Should punk and hardcore kids vote in the coming election, do you see a difference in the to major political parties?

Mike: I doubt I'll vote in the upcoming election. The

Jury however is endorsing Jay Krak's run for the next presidential election. Why throw a vote away when you can burn one?

Joe: being from NY state it's hard to say, but if your a punk or hardcore kid from a red state I think you should, anything to get ride of those bastards in power.

What are some of better current bands, both internationally and locally?

Mike K: Locally - Nuclear Family, Permanent Trip, Acid Reflux are my favorite bands. Internationally - A lot of the Danish punk like Hjerte Stop, Gorilla Angreb and No Hope For The Kids. Kruw from Japan are amazing, too.

Joe: Out Cold, Darvicetts, black SS, pissed jeans, Clockcleaner and locally Permanent Trip, Nuclear Family and To Hell and Back

Worst Current trends in hardcore?

Mike K: Trends don't bother me too much, just an overall lack of sincerity and laziness are the things that get under my skin. Jokey "hardcore" too, WaCKie DooDZ need to get shown the door. Seriously.

Joe: Pop punk and, all the drinking (it bad for us all) and ironic mustaches

<http://www.myspace.com/thejury>



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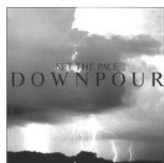
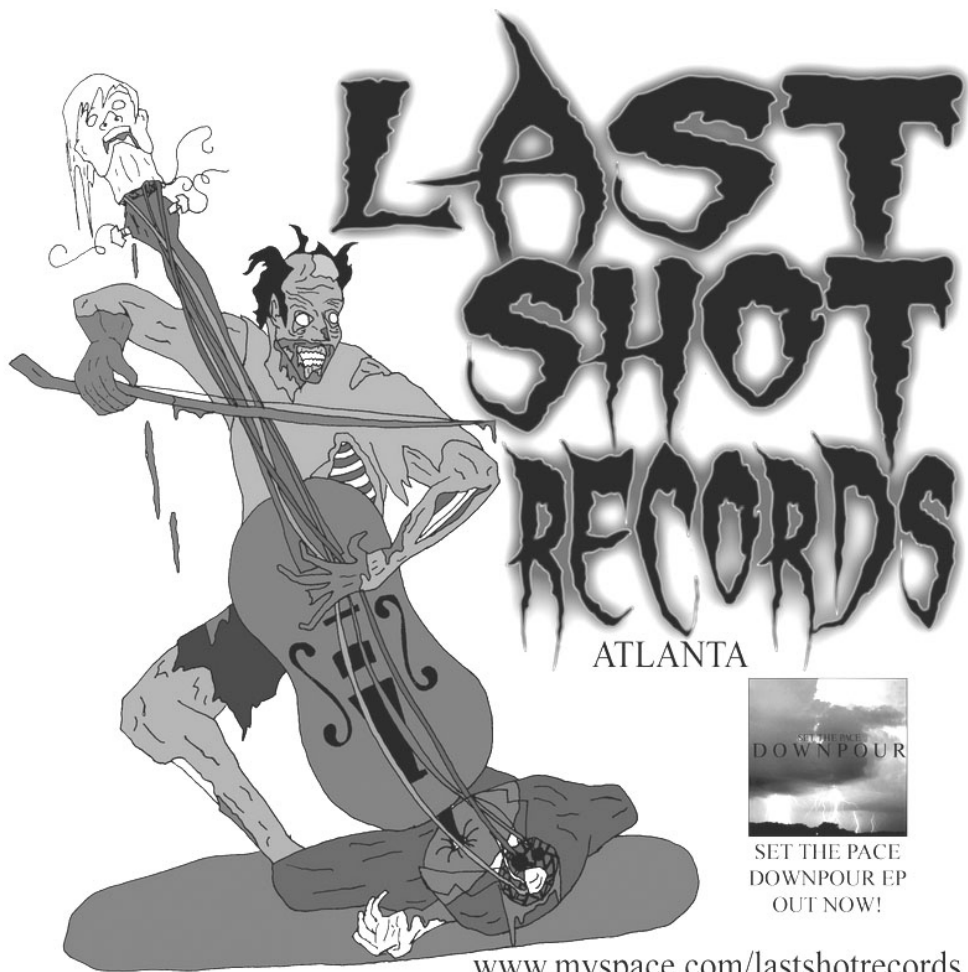
wizards

whose got the answers?

can someone explain where my whole life turned into one big "you've got to be fuckin kidding me?"

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gimme a wizard because now i'm turning my back on everyone else





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CONSUME

When did you first get into punk and hardcore? What were the things that attracted you in hc for the first time? And what were the first bands you got into? What bands were influential on you as a person (both punk-hc and non-punk-hc)?

Right after my 16th birthday I took the subway into Manhattan (I lived in Queens) to go to a hardcore matinee at CBGB's. I had seen an article in the local newspaper on "slam dancing" and the matinees there, and I went, and I started a fanzine like a week later. I always have to be involved in a project somehow, or it can get boring for me. It's hard to me to just stand around and watch bands. I need to be interviewing people or selling records or taking pictures or making sure things happen. I loved all the NYHC and related bands back then - Agnostic Front, the Psychos, Damage, Sheer Terror, Cro-Mags, A.P.P.E., Reagan Youth, Horror Planet (later Ludichrist), Ultra Violence, Crumbsuckers, Underdog, Virus, Sheer Terror, Læway. This is back when these were all much, much smaller bands. Many of them later went on to become kinda metal and produce really slick LPs and such - but this was way before that. Later on once Sick of it All, Straight Ahead, and Absolution, etc., started I was really into them. There were just so many awesome bands. More than I can mention. I think the biggest influence was just the energy of the scene back then. Not in a Judge sort of way - I never saw life like that. But seeing your friends each week at the matinees, and then there were other shows and... sigh. It was an amazing time. I started out really loving the Plasmatics and the Sex Pistols - the "anything goes"/"make your own rules" ideas. Non-punk bands - there were so many. I always thought Adam Ant was an incredible singer. His early stuff (like 1978-1980) is awesome.

Can you tell me something about Bullshit Monthly... When you started this zine, what was the goal of making it, how many issues you've put out? Since I've only seen a few scanned interviews from it somewhere in the internet, can you tell me what this zine was about: was it only about music or did you put columns and articles on social, political and whatever topics?

No goal. Just do a fanzine. So I did. 24 issues or so from Dec, 1984 to mid-1990. I'm actually working on a CD now with Dave Koenig which will have all the issues on it for people to read. The early ones are pretty awful, and the photo and writing quality often sucked. But they're pretty fun, you learn a lot about the time, and for me it documents my growth from a dorky kid to a dorky adult. :)

Did you get your nickname from the zine?

Yeah. And it's fun. Most people I met 1994 and later didn't know about the band, the zine, "Mike Bullshit" and all that. I recently shared that with friends as GO! got back together.

As I understand you're sXe. What turns you to be sXe? Have you ever drink or do drugs?

Kinda weird - I don't drink or smoke or do drugs, but I never really thought of myself as "straight edge" exactly since it wasn't like

interview with: Mike Bullshit of...



English text presented by
Ilia of... **INSOMNIA**
http://www.myspace.com/insomnia_zine

a choice I made - I was just never really interested in those things. I mean, yuck. But I never had an X on my hand. I do like some SXE music, and lots of other HC, too. I've done acid/LSD maybe 5-6 times in my life. Each time was a fun and interesting experience. Allowed me to "lighten up" or "loosen up" or whatever. But other than that, no.

You're from NY, and you caught all the glory days of late 80's youth-crew and straight edge. What was your relations with it? I ask because I always thought that both SFA and GO! were kind of separated from youth crew and had more in common with bands like Citizens Arrest, Life's Blood or Born Against, more political and more punk scene...

There were times that I was more involved in the scene and other times where I was out of it for 3-6 months. I never really got into YOT or Gorilla Biscuits until later on. SFA actually did a show with Project X, but I didn't see them (I didn't like the 7"EP a whole lot - gave it a really bad review.) But I loved Straight Ahead - as mentioned above - in fact here's a video of a Straight Ahead concert from 1988 - I'm in about 1/3 of it - going on the stage, jumping off the stage, Brendan from SFA pushing me off the stage. :^ I had a light beard back then, and am wearing a grey Underdog shirt. It's an incredible video. During popular bands it really was like that. Pretty intense, huh?

<http://www.youtube.com/watch?v=vTLnLw4s1q&search=straight%20ahead>

But yeah, SFA and GO! didn't sound like the other bands and didn't draw the same crowds. I kinda knew everyone but was never cool or anything. Oh well.

And another question about late 80's NY scene. This band YDL? I read some interview and they call themselves white power, and that interview in Schism, they said some ridiculous and stupid shit. But they were on Revelation comp., they played shows with hardcore bands, who were anti-racist. How it can happen? Was it like a lot of kids and bands just don't gave a fuck? Were YDL really white power and nazis or maybe just a bunch of shittalking skins? What did you thought about YDL then and what do you think now?

That's always been a tough one to explain to people - it came up as a question a lot on our 1991 European tour. I mentioned YDL and other skinhead bands in Bullshit Monthly, and they would play shows with Youth of Today and Bold - it was where the scene was then - there were an awful lot of punks, a lot of skins, a lot of SXE-ers, and it all just kind of worked - well most of the time. YDL described themselves as "white pride" and not "white power" - a distinction that made sense back then, and probably still does, at least to some degree. Now, that's not me, that was them, so it's kind of tough to explain their position. Since a very large percentage of the skinheads were either black, puerto rican or

SHARP skins (skinheads against racial prejudice) it would have been really, really hard for someone to be openly white power. No one would EVER wear a Skrewdriver shirt to a show, for example. Forget about it!

I've read many times that 80's NYHC scene was a violent one. Was it really like that? Were there fights and violence at shows? Or is everything exaggerated?

Mike: Oh yeah. It could be really violent. Was it as bad as LA, where huge fights would break out at every show? No. But you really had to be careful and there were some very, very violent people there and probably an overall feeling that that was ok. But then, someone threatened me once and 2 guys I knew offered to take care of him. I think I was too much of a pacifist to take them up on that offer, but it was nice knowing that people who knew you would watch your back. Was it violent and full of fights each week? No. But CBGB's did stop have matinees on a number of occasions due to the violence.

Were the hip-hop and punk-hardcore scenes somehow connected in that days? Were there people who were active both in hip-hop and hc scenes? (maybe some hc-kids were also in hip-hop bands?) Did you ever like hip-hop?

Mike: yeah, people were really into that, like Run-DMC and Beastie Boys were very popular. Lots of HC people are in one of the B. Boy's videos - members of Murphy's Law and others. I don't think too many hip-hop kids were into HC. I liked Run-DMC and Salt 'n Pepa. Still do.

Is SFA an abbreviation? What it stood for?

It had a ton of different meanings. Eventually it became "Stands For Anything." Not sure what Brendan's take on it was/is after I left (which was 1988).

You started SFA, but than quit to form GO!. What was the reason to form new band?

I left NYC to bike across the country and really gave the band to Brendan. We had 2 singers for a couple of months before that - we're just 2 strong willed people, so it didn't work. I came back 3 months later and the band was no longer "me" which was fine. And I wanted to keep writing some short, fast m new songs and to write some songs about being gay and other stuff and that wasn't where SFA was. No hard feelings either way. I'm so glad I started GO!

You've played in Europe with GO! What memories brings that tour? Was euro scene different from NY and US scene? Is there a chance to see you in Europe in 2006?

Oh, that's a big, big question! So much, so many different scenes, so many bands, so many different cities, and a lot of time in the van. It was great, and so important for us on so many different levels. Such a good thing that we did that when we did! Steve and Jim are still in other bands and can tour, but Aaron and I have regular jobs and spouses and houses (with mortgages - houses are very expensive here and in Seattle, WA, where Aaron lives), so.... Glad

GO! GO! GO! GO! GO! GO! GO! GO! GO! GO! GO! GO! GO! GO! GO!

Where you ever involved in actions like Food Not Bombs or anti-war protests or animal rights actions?

No. I've always done my own thing. I'm too impatient and pushy. :^ I'm good at building little communities and spaces for people to organize around and come together. But I'm a real "control queen" and it's hard for me to not take charge. Which is fine - it gets things done. Like I walked into ABC after 15 years, saw that they only had beer for the GO! pizza party, so I grabbed 5 or 6 ABC kids and we went to get bottles of water, ice and wine. And the next day we had done little GO! lyric sheets, so I grabbed 5-6 people and we had them all folded in 10 minutes. But committees and consensus and all that? Nah. Other people are better at that than I am.

Have you ever lived in squats? Have you played shows in squats? Were squatters a part of early NY scene?

um.... In NY they kind of did their own thing and I kind of did my own thing. I was always more into the regular NYHC scene. Once I left ABC-No-Rio they started booking a lot of the squatter bands. Which was fine. but it wasn't my thing. I did live in a squat for half a year in 1992 in Hamburg (Germany) and GO! played several squats on the European tour. But not in NY. Too separate a scene.

Before you started booking shows at ABC-No-Rio what was your favorite place to play/hang out in NY and why?

Well, it really was CB's. I went to HC matinees practically every week from late 1984 to when they stopped at the end of 1989 (with some months off now and then). There were other clubs and spaces but that was really the place to hang out, see friends, see bands, etc. You knew you would see everyone there. It was pretty awesome.

Why did GO! broke up?

It needed to. It made us do a whole lot in a short amount of time. And I was traveling around the country on and off, Aaron was getting ready to go to college. I'm glad we're back together now, in whatever semi-limited capacity that might be. It's awesome.

Were you active in the scene after that? Maybe I'm stupid, but I don't know if you played in bands after GO! or don't. What did you do in 90's and 2000's. Was your life somehow connected to hc-punk?

I did a band after GO! called (ego.) but that was more of a studio project that played live some times and did a little mini-tour with Sticks and Stones in 1994. We put out two 7"EPs, both on European labels. But no, I was out of the scene. I lived on a commune in Missouri, and that squat in Hamburg, and went to the University of Texas at Austin for a little bit. Then I moved to California and concentrated more on graphic design work and friends and meeting my partner and building a home together. So, I really know very few current bands and am just starting to read and get more connected with the scene again. I did put three (ego.) songs on the GO! website if anyone is interested.

What do you think about current hardcore scene? Has it changed in good or bad ways or maybe stayed the same?

GO! GO! GO! GO! GO!

I'm pretty out of it. Other than GO! getting back together I almost never go to shows. My life is pretty full with other things But I still listen to HC all the time. And I live in San Jose, CA (about 1 hour from San Francisco). Not much of a scene here - pretty small and I'm not involved with it.

Do you listen to modern hc bands? Do you like some?

Oh sure, although I don't know too many. Kinda weird but I really like xLooking Forwardx, who are a Christian SXE band - even though I'm Jewish and Gay. Decent people. We've emailed some.

Do you think that "hardcore should stay out of big business and stay in the streets"?

um... well, I've never been in the streets - I like to sleep on a bed in my house. :^ I'm personally not interested in the major label thing, but I'm fine with the people who are. Unfortunately their records often end up sounding worse/more metal/over produced/etc. But it's their decision. If they can make it work for them, cool.

Was/is DIY ethic an important part of hc-punk for you?

Yeah, but I never really thought about it. I just did it. Like I'm putting out our new 7"EP and CD-EP myself. It's the right thing to do. I've always been someone to do things and not discuss them forever. I have no patience. It's a fault, but it's also made me achieve a lot.

Maybe it's a shitty question, but what is hardcore for you? Are your feelings about it the same as in 80's?

Really cool music, friends, how I grew up, various scenes around the world, I guess. Since I'm not in the scene and going to 4-8 shows a month and publishing a fanzine or booking shows like I used to, it's definitely not the same. But that's ok.

Why you decide to reunite GO!?

Because I realized that we could do it. And we can. And it's amazing. I never thought I would sing or be in a band again. I haven't sung or recorded since 1994. I can't explain how much it means to me - but it means a lot.

And if it goes about records, can you tell me something about Noo Yawk Rehkids? Was it your label? Were there any other releases besides GO! and SFA 7"s?

Mike: Well, it wasn't really much of a label, just me waiting to put out some records. The SFA EP pretty much sucked - very badly recorded, and having 2 vocalists sing wasn't the best idea. The first GO! EP was also badly recorded but Don Fury saved it in the mix. Now we only record with him. he did an amazing job on the new record. His new studio blows my mind away - very professional, but most important geared 100% to getting the best sound. He's a perfectionist, so stuff takes longer, but the end result is magic. The new EP is also being put out by me, but no label name, just GO!

You've put out records back in the day and you're putting it now. Was it harder then?

GO! GO! GO! GO! GO!

Truthfully, I didn't put out that many myself - only the first GO! EP and the first SFA EP (plus the GO! demo and the two SFA tapes that had come out before that). But I found other labels to do our other 8 releases, and then 2 other labels to do the (ego.) records, so that was all pretty cool. Great to work with people. I think it was easier to sell 1,000-2,000 records back then than it is now. Right now I'm interested in doing it all myself again, despite the amount of work (and actually having a regular job this time!). What are the plans for GO!?! Will you continue after a couple of shows and the record?

That's the plan. We hope to do some shows on the West Coast in January, and then maybe get together in NYC next summer. But that's a long way away.

Lots of bands are reuniting. Are there any old bands you want to play with again? With which bands you liked to play the most in the old days?

Way back when we played with Citizen's Arrest quite a bit (got them their first show), and Rorschach and SFA. We did some shows with Swiz - they were just amazing. In (ego.) I did some shows with Los Crudos, who were incredible. Now I think I'm happy to play with reunited bands or newer bands. Whichever. There are some bands that have gotten back together that I'd like to see that I never saw - like Chain of Strength. But we were never really on really big shows with hundreds of SXE kids jumping around. Except in Belgium. That was pretty intense. And sometimes bands shouldn't reunite. Everyone seems to be doing it now - which I just learned once we started writing new music. When Antidote reunited in 1986 it was really boring and their new stuff just sucked. I hope our new stuff doesn't suck. I don't think it does.

How was the reunion-show at ABC No Rio? When was the last time you were there before reunion show?

There was great energy, wonderful to connect with the next generation of ABC punx. I guess that was us as we were back then. It was very hot and very intense and I think we played about an hour. I was there in 1994 for the last GO! reunion show and maybe 1 other time since. I don't get to NYC too often. My parents and family used to live there, but most of them moved down to Florida.

As I read in <http://jerseybeat.blogspot.com> a lot of people from that late 80's - early 90's scene were at reunion show. Were you still in touch with them through all these years? What it was like to see them listening (and maybe dancing and singing alone) to your music again?

Most of those people I had not connected with in like 15 years, so of course it meant a lot. On the one hand, it was great to see ABC-No-Rio and play a show there again - on the other hand it was nice for GO! to be the excuse for people who had not been there in 10 years or more to come and hang out and see friends they hadn't seen in forever. And meet new people, too. ABC-No-Rio is amazing now. They have a zine library, screen printing area, computer room, Food not Bombs kitchen, darkroom for photographers, a room full of books they send to prisoners. It's awesome.

Some words to close the interview...

Ah - the end of interview question - not sure if I should thank people or say some 'words of wisdom'... I guess I'll do both - thanks to everyone who has helped out, and who cared, and who still cares, and is along for this crazy ride. If there's anything from the band I'd like people to remember its just respect yourself and the world around you.

Thanks for the interview, Ilia.

m i k e

HOODS UP



HAMBURG CITY STRAIGHT EDGE

Hoods Up, who's doing this and why?

Hoods Up, that's Alex on vocals, Niko and Lexi on guitars, Julian on the bass and Max is taking over the drums. The reasons for doing the band are mostly fun and dedication. But it's also our way to speak our minds and express our feelings. Often, without the band, we would struggle as there wouldn't be a real vent for so many things. It's the best outlet for our energy and emotions and a good chance to put a smile on our faces and those of other people. PMA!

How/when did you kids get together?

How did this start? Well, Julian and Lexi are room-mates and they wanted to start a straight edge old school hardcore band. They knew Alex from shows and asked him if he wanted to join them and he was totally into it. Lexi knew Olli from having played shows together with his old band so he asked him if he wanted to play drums in a band again as he was the only straight edge drummer in Hamburg they knew at this time. He also agreed and so the first rehearsals took place around January 2006. We were doing some cover songs, wrote own songs and started to get to know each other better. About half a year later and the first shows played, Alex, Lexi and Julian recognized that they wanted to put more effort and time into the band but due to a heavy working schedule and private priorities Olli couldn't make it. So we were looking for a new drummer and as we knew Max from his other band Step By Step and he already helped us out on one show we asked him and he was totally into the idea. Along with Max, Niko (also playing guitar in Step By Step) joined our line-up as well and so Hoods Up finally was a five-piece and, in our opinion, now has the best line-up we could have wanted. Another reason to have Max and Niko join Hoods Up was that we were looking for dedicated and motivated kids who support a vegetarian and straight edge lifestyle as vegetarianism always was an important topic for us.

The name has a nice ring to it. Who came up with hoods up?

When we started writing the first songs we were thinking about a possible band name and so everybody put together a list of ideas and Hoods Up was a name that appeared more than once and it sounded good and reminded us of the good old times around 1997 when there was the first youth crew revival with all these bands like Hands Tied, Ten Yard Fight, Floorpunch, Mainstrike, Atari and the likes... Some time later we recognized that it was also a song on the latest Bane record „The note“ and with lyrics like „tell me that this is still for the kids, by the kids, about the fucking kids“ you can't go wrong so there was more than one reason to call the band Hoods Up. But... to be honest... there was one day when we regret to have this name. When our first show took place Olli had the idea to play the whole show wearing hoodies with hoods up and let me tell you... it was the worst idea ever. Alex looked like if his head was to explode almost any second.

I'm surprised you name drop Nations on Fire as an influence. You still remember that ol' Belgian band? How much of an influence are they?

Actually to us as a band they don't have that much influence. Nations on Fire have been a great and played an important role in Europe's hardcore scene as they were taking a stand for so many things and were really political. We dropped their name because when Lexi first heard Alex sing in his former band it reminded him totally of Nations On Fire but Alex' voice developed a lot since then so these days he doesn't sound like that anymore.

What other Belgian bands do you remember from way back then?

First to name: Building. They were a real positive band and they did not have the easiest stand in Belgium as the H8000 scene dominated the Belgium scene with its metal/mosh bands like Liar, Congress and the likes. As just mentioned, Liar are a band that had a real big influence on the European hardcore scene.

After the whole boom over here in Belgium and the Netherlands things seem to wind down again (or so it seems). What's up with the edge and the core in Germany?

There's a lot of new bands in Germany and some straight edge bands as well. For example there's Ritual who put out a great full length and will tour with Have Heart in January. Some other names to mention are definitely XGraceX, Something Inside and their side-projects and our brother band Step By Step who we share members with. There are lots of hardworking bands who are not edge like Empty Vision, Just Went Black, With Fire, Annotation, Short Fuse, Sirens, The Target, More Than Ever and many more. Right now there's a lot of "new" local scenes poppin out which is really great. There's a lot of new kids starting things on their own, starting bands, doing zines, putting up shows. Right now there's nothing to moan about in Germany as things are going really good and it's great to see that most of the bands right now work real hard and do not rest on being hyped on the internet or something.

Any bands we should be on the lookout for?

Like said earlier definitely watch out for Empty Vision and their new full length "The rise" being released by Fields Of Hope Records on CD and Assault Records/Cobra Records on vinyl. It's a great band with great lyrics and dedicated kids working hard and playing their asses off. Also expect Ritual to become even better than they are right now and right now they are incredibly good, especially live. Just Went Black, With Fire and Step By Step are also still names to check.

I was actually reading Frenzied 'zine the other day and was wondering if there are any new German 'zines around...

There was a 'zine called Things We Say that was actually really good but we're not sure if it still exists. The most famous 'zine right now is Three Chords Magazine which is really good and worth checking out. There also was a 'zine from the Münster area called Final Expression. There are some others for sure but we just noticed we don't know a lot about zines in Germany right now.

As for Hoods x Up, you just got a demo out. How have reactions been so far? How are the shows going?

Reactions have been really good so far, to be honest, even better than we might have expected. The first press of 100 tapes was sold in like 3 weeks and it's still going really good. We're selling lots of tapes at our shows and we had lots of nice words on the demo, also by people who we would have never expected to like it and it's cool to see that it's not limited to a special group of people. There's too much dividing in the scene today so we like to see that so many different people still can find something they have in common. We are totally happy to finally have the demo out and we're psyched about what's to come.

Playing shows is always great for us. It doesn't depend on the reaction of the kids in the first place as we are just psyched about playing with our friends in the band and as the line-up still is quite fresh and we often only see for rehearsal we just enjoy to share our energy and emotions with each other. There's nothing better to see the others smile and screaming their hearts out. It's just that in these moments we push each other to the max and we hope that people can see this when we are on stage. For us it's just a great feeling to share this with people who are just like we are. It's amazing to see that you're coming to some place you've never been before and you hardly don't know anyone but there's kids who sing along to your songs and know the lyrics, in these moments we just feel speechless and it really affects us and means so much to us.

So right now we're playing lots of shows but we're also working hard on writing new songs which will be released on a 7" by Commitment Records in early 2007. We are more than happy to be able to work with Robert and Commitment as we appreciate quite much what he had done over the years. He always was supportive to the bands he believed in and he always stuck to the ideals he had when he started the label about 10 years ago. You just have to read the FAQ's on his website and you know what we are talking about. Robert is a totally nice and dedicated person and he's in it by heart and not for the money or the fame.

No tours planned yet?

We don't want to tour with only the demo out. There are plans of touring to support the release of the 7 inch around March/April 2007 but there's nothing really worth to be spoken about yet. We're trying to play as much as possible on the weekends but as two of us also play in another band they are very busy playing almost all weekends. We definitely want to play our asses off and we're going everywhere, playing everywhere.

Would you like to get this band on the road or are you fine with playing local shows for now?

Like said before we want to play as much as possible and for some money for gas, nice vegetarian food and places to stay for the night we will play every show. We just want to see new places and meet new people.

How important is the edge to Hoods x Up and why?

It's something that to us personally is really important and we as a band want to be outspoken about it but we don't want to be preachy about straight edge in any way. It's something we all have in common and we see as an important part in our life but there's lots of other things that are also worth to be spoken about. We don't want to be a band whose only topic is straight edge, that's just not us. It's a personal choice and for us it's a matter of respect for each other. Being straight edge is something positive as you choose to live a positive lifestyle and you start to question things that you might not question when you drink or take drugs. For us it's the better way to live but we don't want to tell people how to live their life. Sometimes it's a narrow path to be outspoken about something but not being seen as preachy as there are still lots of bands and people who are very militant and narrow minded in the name of straight edge. In some way we hope we can show that there are also lots of open-minded straight edge kids and that it's a positive way of living and caring for the world surrounding you. To show that straight edge means to live a positive and healthy life and to live a responsible life, that's why to us straight edge is connected with being vegetarian or vegan as, in no way, you can live a responsible life and still have animals suffering and dying only to satisfy your own desires.

But... we want make sure that we are tolerant towards people who smoke or drink as it's all a question of respect towards each other. It's about treating each other the way you would want to be treated. Straight edge got nothing to do with violence.

That's it dude, spew your last words.

Thanks for your support and maybe we'll meet at a show in your area. Thanks to everybody who took the time to read this. Feel free to get in touch with us and talk to us at our shows or via email or something. You can visit us online at www.hoodsxup.com or www.myspace.com/xhoodsupx.

Interview previously appeared in Thrownback Fanzine in late 2006...

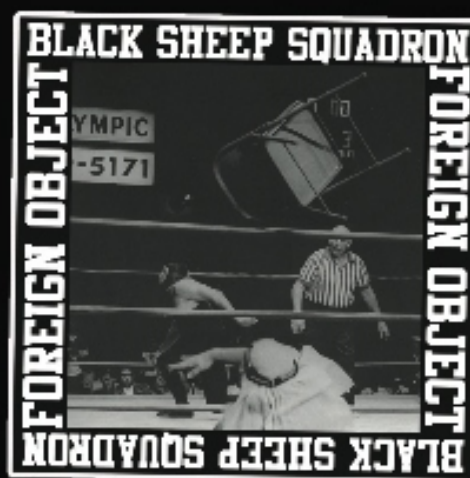
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Nihilistics LP (vinyl reissue of 1983 classic!)
Urban Waste 12" EP (finally re-pressed in Dec 2006- 500 copies on red vinyl with re-done covers!)

Upcoming in early 2007:
the Arsons- Too Good to Be True CD
Battletorn- Terminal Dawn LP
(limited to 500 copies!)

MAD AT THE WORLD

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Battletorn- Burn Fast 7"

Battletorn erupted into the NYC music scene with a bash 'n crash hardcore sound and a take-no-prisoners attitude. Although they started as a guitar/ drums/ vocals 3 piece, and recently slimmed down to a two piece attack, they make the most of their minimalist line-up with a full on wall of noise sound. They've got a classic, ragged hardcore sound, Battletorn will bring their one-two punch of a live show anywhere-- hardcore shows, metal shows, rock shows, and even hipster-indie shows, leaving many an audience member with dropped jaws at the near riotous response they often get.



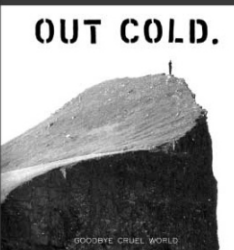
Misguided- Fuggets 1981-84 CD

One of the bands from that infamous "NY thrash" era of punk in New York City in 1981 and 1982 that shared the stage with Heartattack, the Mob, and the False Prophets. Wildly enthusiastic kids armed with battered instruments and brazen songs, these were among the folks whose "no rules" attitude and simple, bash n' crash tunes marked the loud fast rules territory of early hardcore. This retrospective includes studio and live recordings, including the unreleased studio session in DC with **Brian Baker**. Members later went on to form mid-to-late 80's SST noise-mongers **Das Damen**.



MAJOR CONFLICT- This is 1983 CD

A half-hour long glimpse into the wild and reckless world of early 1980's New York hardcore. As fellow travelers **Urban Waste** dissolved following the release of their now classic EP, three quarters of that band, including **original UW singer Billy Phillips**, teamed up with other local hoods to form Major Conflict, then a veritable supergroup of NYHC. Destined to have become a classic were it not for the whirlwind speed with which they burst on the scene and left it, this record gives a detailed retrospective of Queens-style hardcore, and includes the band's unreleased studio recording featuring **Kraut's** Johnny Feedback on drums.



OUT COLD- Goodbye Cruel World LP

As long terms fans of Out Cold, Mad at the World is happy to release Out Cold's sixth full length studio album. Since the late 1980's, Out Cold has ploughed their way through white knuckled hardcore with bulldozing precision. Out Cold's abysmally bad attitude propels them through this album of frantically desperate, warp-speed punk, just the kind of hardcore punk legions of Out Cold enthusiasts have come to expect.

Distributed by Ebullition, Revolver USA, Revelation, Very, Stickfigure, Scratch (Canada), Green Hell, X-Mist (Ger), Sonic Rendezvous (NL), and more.

A moment in time...



photography by:

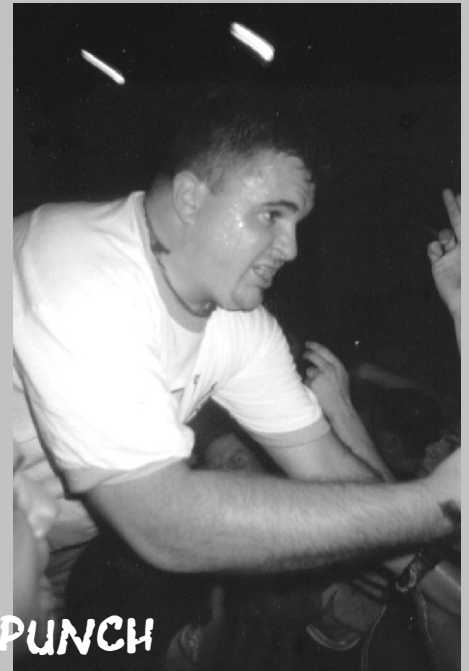
Andre Hoppe



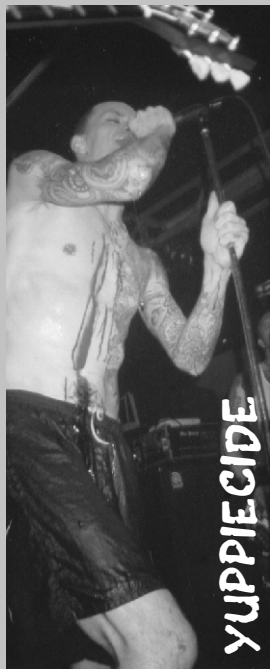
DEVOID OF FAITH



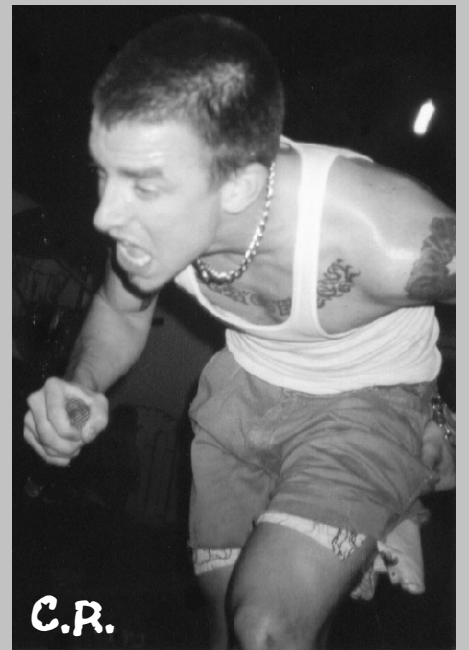
the year is 1996...



FLOORPUNCH



YUPPIECIDE



C.R.



I'll be perfectly honest and say I don't know how I acquired the set of photos that appear here. I recently found them in a box, forgotten in the garage. I think Andre Hoppe, someone who I corresponded with in the 1990's sent them to me to be in an issue of Hardware. Of course, Hardware ceased to exist by then. Here's some of his work. The bands here were from the NY/NJ area and very popular at the time (Still are actually.) Brings back some memories that there were a few good bands in the cesspool that was the 1990's -Dave K.

reviews

records

cds

fanzines

dvds

Reviewers for this issue: Dave K. (Hardware Media And Radio), Andrew (Aversion Online), Dan S. (Mad at the World Records), Mike0Five (Bystander Fanzine) and Dave B. (410 Media) ...Like to review records?

Already do it on your site and want to include them in Quick Fix, let us know!!

108 "self/titled" CD

I never would've seen it coming, but I was pretty damn psyched to learn that [108](#) was getting back together to work on some new music, and I jumped on picking this shit up as soon as it went on sale. This disc's a limited edition demo (numbered of 1,008 copies) that contains seven brand new tunes, covers of "The Bars" (Black Flag) and "Coptic Times" (Bad Brains), and a 1995 demo recording of "Blood". In terms of songwriting character there's a little bit of everything here, so the band is basically back in action like they never went away: Fierce screams over chunky rhythms and chaotic bursts of intense, noisy riffing and caustic textures, occasional excursions into energetic and slightly more traditional hardcore chord progressions, etc. The lyrics are as strong as ever, too:

"I stare at the ground, there's no hope today but you, you can't wash life away. Distract until the clock has circled all the way. You'll settle for anything, anything to make it go away. When do we reclaim ourselves and all that lives within our hearts and in our head? Stop waiting for a sign when all of the answers are right in front of your face, all of the answers are right in front of your face."

Being a demo, the recording's got an appropriate rawness to it with a natural warmth and density that lets the pulsing bass tone really play a focal role in the core of the mix right beside the guitars, and that works out nicely. A couple of the tracks are slightly rougher around the edges than others, but nothing distracts from the force of the songs themselves. Several of the tracks are a hint looser and noisier in structure than some of the band's past efforts - though not without a sense of control - but the last two new tracks, "Strength or Fear?" and "(Walk?) Their Path", are both absolutely fucking incredible. If that's any indication of what's to come, then fuckin' sign me up, and put 108 down for one of the best reunions ever. I can't wait to hear another proper full-length from these cats... -Andrew

<http://www.weare108.com/store>

Career Suicide "Anthology Vol. 2 2004-2005" CD

What a great thing that a label can put out two CD anthologies of a band that is still together. The better thing is when both of them are fantastic! Career Suicide is a Canadian band who have been banging it out for a few years now and have helped change the face of hardcore/punk music today. This CD contains all the material the band has released in 2004-2005, only previously available on vinyl. They play an early 1980's style of hardcore which has their own patented spin on it. The musicianship is tight and inspired, I love the guitar breaks. There is not a bad track on this CD and to be honest I don't see how that is, the laws of averages are broken here. I have heard the upcoming "Attempted Suicide" Lp and it appears the long line of solid releases will continue. Absolutely, "Anthology Vol. 2 2004-2005" is one to put in your collection and play often. Please play here in Atlanta! Dave K.

<http://www.derangedrecords.com>

Caustic Christ "Lycanthropy" CD

Caustic Christ cranks out some fast and early Black Flag-ish hardcore. Actually, it's a Flag tribute in spirit, like what Triple Threat did on their recent LP but in another direction. At least that is what I'm getting from it. This is their 2nd Lp and Havoc has included the Government Job 7" on this CD. The artwork inside is amazing. I have jamming this one a lot lately. Check this one out people, it's worth your time. Dave K.

<http://www.havocrex.com>

Cobweb Society "Web of Confusion" CDEP

A past "My Space Band of the Day" on my site and with good reason. This Vancouver B.C. 4 piece blasts out the power punk at max volume. The five songs here are upbeat and fast paced, the musicianship is tight and that gal's voice is perfect. Best songs are "Nickels and Dimes" and "Eternal Flame". Pretty good if you are looking for something a little different than the standard stuff out there. -Dave K.

<http://www.myspace.com/thecobwebsociety>

Converge "No Heroes" CD

Admittedly I've never been a huge [Converge](#) fanatic. A longtime fan, yes. A respecting supporter, sure enough. But Converge is one of those bands that has legions of borderline worshippers out there, and I've just never fit that bill. More than a decade-and-a-half down the line, though, and these fuckers are still cranking out extremely solid and undeniably valid material. But that being said, I almost don't even want to write about this record just because I feel like everyone on the planet has already done so - and many in a much more gushing fashion than I will - so it almost feels like there's nothing more that can be said about "No Heroes" ([Epitaph](#)). The fact of the matter is that it does, however, warrant the attention.

Now, I was sort of disappointed by "You Fail Me". I don't think I've even listened to it since the first couple of weeks when I bought it (which was right when it came out in 2004). So, by comparison, "No Heroes" absolutely obliterates that record in every way. The recording on this thing alone gets me drooling like an idiot: The warmth of the rhythm section; the dingy, smoldering grit of the guitars and vocals; the raging thump of the prominent and well-defined basslines; the balance of the mix... it's all just awesome. Some of Ballou's finest work, and probably the strongest and most consistent Converge has ever sounded. From a songwriting standpoint I wouldn't call this a huge departure or anything like that, but something about the overall record feels... I don't know... more listenable to me? The complete brilliance of the recording definitely carries over into how the songs themselves come across, but beyond that there's perhaps something to be said for what might be a greater attention to how the dynamics transition into one another. But you'll still find plenty of searing acerbity (some of which borders on an almost thrashy presence in terms of aggression and pacing) and chaotic (yet controlled) energy - with some slower, darker atmospherics seeping in on occasion - not to mention some of the band's most fucked up and twisted "skronk" to date. And I love how damn short many of the tracks are. Areas of the album just fuckin' blaze right through. For example, you pop this thing in and before you know it you're on the fifth or sixth track! Of course, midway through is the mammoth 9+ minute epic "Grim Heart/Black Rose" (which is actually my favorite track herein), with lead vocals courtesy of former Only Living Witness/current Raw Radar War frontman Jonah Jenkins, so... like I said... dynamics and refinements.

I don't know. It's weird. I'm definitely not saying this is Converge's best record. But then again, I don't really know what the hell I think the best Converge record is. "They Stretch for Miles" is still my all-time favorite Converge moment, but... I mean, in the grand scheme of things, I guess "No Heroes" could be pretty high up there. It certainly crushes the last album, and overall I think I like it more than "Jane Doe", too. Fuck it, I don't know. The recording is pure gold, and song-wise there are a number of total rippers on this thing that would easily stand up against mildly comparable work from the group's "back in the day" years, so... yeah. The end. - Andrew



reviews

Crumbsuckers "Life of Dreams" CD

I was anxiously awaiting this one to show up in the mailbox. For sure, NYHC has an international rep as having had a very metal-tinged hardcore sound that for better or for worse it'll never live down, and mid 80's crossover bands like the [Crumbsuckers](#) are responsible for that. For the most part, the more metal a hardcore band injects into their sound, the less I tend to like them, but the [Crumbsuckers](#) (and, I gotta mention as well, [Leeway!](#)) kick it just right. John Franco's [Dead City Records](#) recently reissued the classic "Life of Dreams" that was originally released on Combat Core—the same label that brought you [Ludichrist](#) and Agnostic Front records in that era.

The Crumbsuckers, like the aforementioned Ludichrist, hailed from Long Island in the early 80's, with a big [Nihilistics](#) influence. (The Nihilistics must have been an imposing bunch of mean motherfuckers in the early 80's so I can't imagine other Long Island bands of that era not being influenced by them.) As the 80's progressed, Ludichrist got more and more metal, and this record captures them right between the early thrashy hardcore days and the almost solely metal days of the follow up record "Beast on My Back" which I won't vouch for, but between the 2 LPs they wound up influencing a lot of heavy hitters. Sure, some of the leads and guitar effects sound a bit dated in an 80's thrash-metal kind of way, but they manage to wrap up their songs in a taut hardcore exterior complete with some great breakdowns and mid paced skank parts.

This is a record that really deserves to be in print, and Dead City did a great job with this release, going through pains to do justice to the amazing Sean Taggart artwork. It would be cool to get to hear the pre-Life of Dreams demos. (Hint, hint, John!) Look out for the upcoming Norman Bates and the Showerheads reissue on Dead City as well. Dan S.

<http://www.deadcityny.com>

Formaldehyde Junkies "Are a Total Wreck" 7"

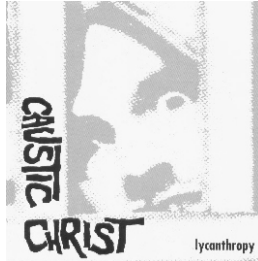
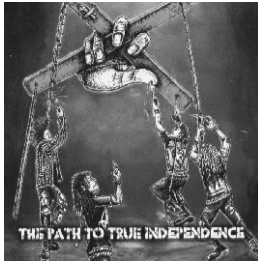
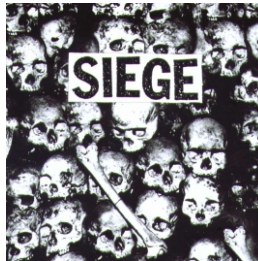
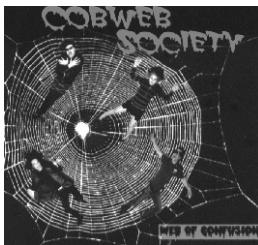
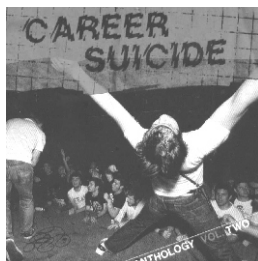
This one really took me by surprise. I realize I'm a little bit late on a lot of the good hardcore bands of the past few years. These guys already have a previous EP under their belts on Fashionable Idiots, which I have to get my hands on. But this here EP, which I got by way of Firestarter, is an absolute gem. It's absolutely timeless hardcore punk. If I had to pin a particular "sound" down to it, I would say early DC hardcore, simply because it's so damn tight and has such a great production. The guitar sound is very clean, but blown out, and dominates the recording. Far from being annoying, it adds to the record because you can actually hear the downstroke on the guitar. The rhythm section locks right into it, and so while the guitar will go off into a noodling lead for a bar, they start the next thrashy verse at the drop of a dime. Hearing this gives me a feeling similar to when I heard Out Cold for the first time over 10 years ago. Like I said, this is their second 7", which is already into its third press. If they can keep this up over the course of an LP, it would vie for classic status. Dan S.

<http://www.firestarterrecords.com>

Foundation Demo 06

Foundation is a new band from the Atlanta, GA area and released three songs for your listening pleasure. First off, let me say that it's eons since I've seen a band actually release a demo cassette. It's refreshing and retro at the same time. Luckily I still have a tape player in the car (you can get the entire demo off their MySpace page for the retro challenged). You know right away what these guys like and its early 1990's east coast hardcore with lots of guitar work and breaks. It's mid paced music with good vocals. Lyrically, it's of the abstract type that I never understand. I generally don't like demos with 3 songs, but it does give a good indication of the band's sound and direction. It's free so you have no reason not to check it out. -Dave K.

<http://www.myspace.com/xfoundationx>



GO! "Reactive" 7"/CD

It's amazing how things work. Last summer, I was on the phone with Mike BS to see if he was interested in doing a Bullshit Monthly CD with me (which still isn't out but will be soon!). Mike was then telling me how his old band was considering getting back together to record. This record is end result of the past few months of writing new songs, rehearsing, playing a few well received live shows, etc...

I never was the biggest GO! fan. At the time we were all building up ABC No Rio, my attention was more focused on Born Against, Rorschach and Citizen's Arrest. Time has been on their side and has produced a better band. Many of the songs on here (13 in all) are of the upbeat, speedy positive variety. Mike has always written songs in a serious to semi-serious variety. This record seems to cover many of his experiences and his ideas since he left NYC all those years ago. My favorite is "That Rare 7? EP" which is very witty and old ex-record collectors such as myself will get a kick out of it.

The CD had a couple of live sets, so if you already like GO! I'd say go for the CD. Overall, "Reactive" is a good disc. Many "reunion" recordings are way off the mark, GO! gives you more of what made them popular in the first place. Dave K.

<http://www.myspace.com/gonyhc>

Jilted/Beyond Description split CD

I haven't received a promo from Japan in years, so of course I was curious. This a split release with Jilted from Italy and Beyond Description from Japan, each band tossing in three songs. Jilted sound like Los Crudos played at 16 rpm (which is still pretty fast). It also has a nice loud production. Beyond Description have a good streamlined hardcore sound. Very fast and a bit different than what you might expect from a Japanese band. Overall, this one rips and you should check it out for sure! -Dave K.

(Forest Records/Japan)

okahara@pop02.odn.ne.jp

Koro "Speed Kills" 12"

This is a hardcore aficionado's dream. Early 80's band releases amazing 7" that becomes renowned because of it's obscurity... 20+ years later, the guitar player (?) surfaces on the internet and a pristine, LP's worth of unreleased material surfaces. The 700 Club 7" by Koro is one of those records that will catch the big bucks nowadays, and was given the reissue treatment by the Reagan Era Hardcore bootleg series. Some criticized the bootleg, which included artwork that didn't seem to come from any place relevant to the record at all, but I probably wouldn't have heard it until now were it not for that record.

Daniel from Sorry State Records and Deep Fry Bonanza blog did a legit re-issue of the 700 Club 7" and this new disc, which seems to be 11 songs a different session (including a few of the 7" tracks). He was the right man for the job! think the first time I came across his blog he was championing the likes of Koro, and he put together a fine reissue, including extensive liner notes where he interviews Carl Snow. The music, if it even needs to be said, are great hardcore. These guys were a very tight band (interesting explanation on the subject in the liner notes) that can keep it up even through some off-time beats and some weird guitar-work... all of which work in their favor since they rival Jerry's Kids in the way they manage to stay dead-on, even when the songs sound like some "let's see who can get there first" 80's thrash. Thanks, in part to the RE bootleg, and in even larger part to the folks like Daniel who made sure to keep Koro in the back of people minds the past few years, enough people are buzzing about this to catch your attention. In this case, the hype is to be believed, since this is a special release. Dan S.

<http://www.deeprybonanza.com/sorrystate>



reviews

Lion of Judah "Universal Peace" CD

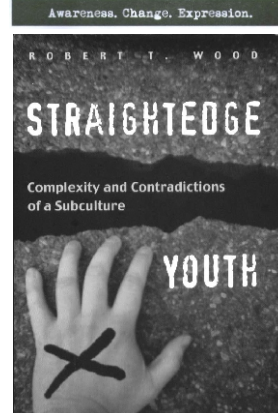
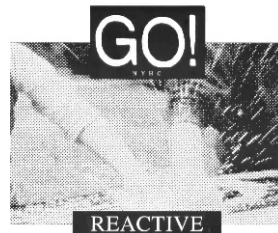
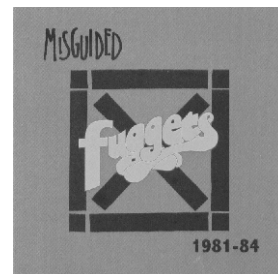
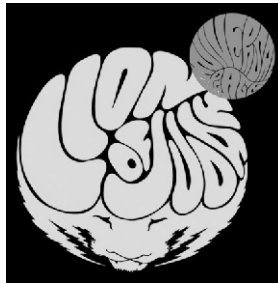
After all the talk of this band, I was expecting this to knock me on my ass. Instead, this full length CD kind of dulls my senses. Musically and vocally, it's fine in parts but just when it starts to get moving, it's cuts to overdone guitar work. It's plodding at all the wrong times. I guess you'd put this in the "Nu-hardcore" category. The lyrics are more in the political vein which I of course like. I just need the delivery system to be more interesting. The cover is horrible. They are coming through my area this month so maybe live they will do it for me but on disc, not my thing. Dave K.

I had been meaning to check out this somewhat mysterious Washington, DC act for awhile now, and I'm kicking myself for sleeping on their first EP. "Universal Peace", their debut full-length on [Youngblood Records](http://www.youngblood-records.com), is what I would best describe as "progressive" hardcore, and it offers a pretty damn impressive blend of influences that comes across as significantly more inventive than the vast majority of the hardcore you'll come across these days. Even the traditionally based chord progressions and straightforward hardcore energy are layered with everything from technically sound riffs ala Burn or Turning Point to strangely rocked out runs that remind me of later Leeway, with a few noisy leads on occasion and plenty of those ringing DC undercurrents that create a great sense of melody. Some of that may also be due to the fact that the album was recorded by Don Zientara, so there's a nice, dry sound with a lot of natural texture to it - highlighting the punchy basslines and generally interesting rhythmic flow all around. It's weird, because as creative and forward-thinking as this material is, there's an odd sort of "dated" quality to it, but in a really bizarre and interesting way. I can't quite peg it, and I sort of feel silly making the comparisons I've made - reference points or not - because these cats seem more often to garner loose comparisons to more significant "classics" like the Bad Brains or something, which is probably an influence, but... I don't find their sound to make that apparent. Whatever the case, this is a pretty amazing record, and I highly recommend this shit. Awesome. Andrew

When I first heard this band I was playing a show with them in DC with my former band. They impressed me greatly. At a time in my life when I'm 'that old guy' in hardcore and my tastes lean far and away from hardcore because, well... let's face it, I've heard it. I get tired of the same old stuff regurgitated and repackaged as something new. I know younger kids never grew up listening to Youth Of Today or Bad Brains and they really owe no allegiance to any of those bands that have come before but on the other side of the coin kids shouldn't be ignorant and know where this music comes from. So back to the show, everyone there told us they sounded a lot like Bad Brains and with a name like Lion Of Judah, it seemed like they were on some Rastafari trip. What I heard was far from a Bad Brains clone. With a demo named Soul Power they demonstrated a love of older DC hardcore. Fast and in your face but honest to god, with a new twist. There is something more to them than 'just another hardcore band'. This jaded old guy loved it.

Now here we have their full length debut and they certainly have grown and expanded upon their sound. There is something about the guitars on this record that almost sound like they had jam sessions and just took the best parts. There doesn't seem to be that rigid song structure you find in most bands as they manufacture them. Melody collides with riffs that are really powerful, don't mistake that for heavy, but powerful as in really big and amazing when you hear them. They still have the elements of what got me into hardcore so many years ago, a great message, powerful/moving music, and at times fast beats which they start and stop on a dime. These guys are exceptional at what they do and I have a feeling this is only the beginning. It can only get better from here. You get the impression that they are honest and down to earth people. It really shines through in their music. And that is, in this day and age of people trying to 'make it' a solid commodity.

If you're one of those people that read reviews and just want to know what you can compare the band to then here's the



typical part of a review for you: RIYL: Bad Brains, Minor Threat. I wouldn't expect it to sound exactly like either band however. You might be a bit disappointed if you're looking for a sound-a-like. Lion Of Judah sound like Lion Of Judah. This is the hardcore record of the year. It's that good. You can definitely hold me to that. MikeOFive/Bystander

<http://www.youngblood-records.com>

Misguided "Fuggers 1981-84" CD

Well, Dan over at Mad at the World records has done it again. Not many out there would have even bothered with this semi obscure early 1980's NYHC act. Their 2 seven inches have been sought out by collectors more or less to complete their NYC hardcore collections. This CD compiles a ton of material from the band's early days (two demos, a bunch of live recordings) and the two 7 inches. Nice & simple layouts with many of the bands flyers and some liner notes. I cannot honestly say that this collection is absolutely essential. If you are a completist and/or have been getting everything that Dan has been releasing, definitely pick this up. He did a great job on the documentation/archiving end and is worthy of your dollars. -Dave K.

<http://www.matwrecords.com>

Pulling Teeth "Vicious Skin" 10"

Featuring members of other Baltimore, MD bands, Pulling Teeth come at you with loud and fast metal/hardcore that is actually pretty decent. Most the tracks are short, powerful and don't let up. There is a bit of the metallic licks thrown in but they end up being more ambient that anything else. It adds to the music, not taking it over. The ghost of Integrity is flowing through this one. Apocalyptic lyrics and art adds to this release. My copy came on nice puke green vinyl with a touch of black and it has a nice poster of the cover art. Definitely one to check out especially if you have digging what has been coming out of this neck of the woods over the past few years. Dave K.

<http://www.a389records.com>

<http://www.myspace.com/pullingteethmd>

Siege "Drop Dead" CD

It's nice to see that a label has picked this recording up to keep in print. Never an "official" release, the Siege "Drop Dead" demo from 1984 and the three tracks from the "Cleanse The Bacteria" comp have been in everybody's hardcore top 20 list for years now. Grindy fast hardcore with belted out scary vocals is what Siege was all about. An definitive necessary release for your hardcore music collection. Dave K.

Ahhh, Siege. This is yet another (official, of course) re-release of the entire recorded output from this scorching Massachusetts outfit, this time on [Deranged Records](http://www.derangedrecords.com). Included is the band's demo as well the "Cleanse the Bacteria" compilation tracks, all of which were recorded in 1984, totaling just 9 songs in a mere 17 minutes. And don't let that running time fool you, pretty much all of these tracks are less than a minute or two: It's the seven-and-a-half-minute onslaught of chaotic, mangled noise in "Grim Reaper" that beefs up the length. Other than that it's nothing but short, fast, furiously raging hardcore/punk with quick, frantic leads and totally unhinged vocals. Great, great shit - not to mention completely classic, as these cats played a huge role in influencing the birth of grindcore... even despite their short-lived status and scarcity of recorded output. More than two decades later and this shit's still gold, too... - Andrew

<http://www.derangedrecords.com>

The Spark "Nobody's Laughing" Lp

It seems like it's the unassuming records that enter my mailbox end up being the biggest surprises. If you see this record sitting in a bin at a store, you'd probably pass it up. If you pass this one up though, you'd be missing out on a disc that'll more than likely end up in my year end top 10. The sad thing is that this is another one of those "final" releases from a band you never got to check out. The Spark, from Maryland, crank out 15 tracks of some excellent blazing hardcore music. They take

reviews

their influences from some great early 1980's hardcore bands, mix it with a bit of 1990's craziness and you get a band that is right up there with the current crop of trailblazers, like Career Suicide & Direct Control. Lyrically, it touches the surfaces of many subjects, mostly of the daily anguish in our lives. People, go out and grab this one, it's a future hardcore classic of the 00's era. Dave K.

<http://www.myspace.com/mikefitzgeraldrecords>

<http://www.myspace.com/thesparkhc>

Stop, Look & Listen fanzine #4

It's great to see that Robert is continuing on with this top notch print fanzine & it's full sized now. Stop, Look & Listen #4 has long and extremely good interviews with Path of Resistance, Invade & the Not Just Words Record label (plus the Crucial Attack distro). There is also some personal writings and of course the record and 'zine reviews. This fanzine is solid. It's available in the USA from Rev and you can get it direct from Robert too. Check out his great website while you are at it! - Dave K.

<http://www.stoplookandlistenzine.com>

"Straight Edge Youth" by Robert T. Wood

Well being a 39 year old "Straight Edger", I have been very curious about the recent books coming out on the subject. Here's the second book out covering this topic with the subtitle of "Complexity and Contradictions of a Subculture". It's written by Robert T. Wood, a person who had ties with the punk and hardcore scene growing up and who has written "papers" on this subject before. While it's a scholarly work, it's kept at a tight 153 pages and a solid read.

What makes this a bit better than its earlier competition (Straight Edge by Ross Haenfler) is the fact that it's well researched and he talked to the "right" people for it. John Porcell and Choke have been interviewed for this project plus many others. He also quoted fanzines and the controversial "All Ages" book by Beth Lahickey. If you have been involved in the punk scene for a while, you will be getting flashbacks. The history of the "X", the introduction of Krishna consciousness and "Hardline" are all covered in detail. There are also other related subjects covered.

I found little to dislike about this one. There was some coverage about this Satanic religion called The Process that seemed to have some ties with Straight Edge in the late 1990's but I never even heard of something that absurd. He may have missed the mark on that one or maybe somebody pulled the wool over his eyes and led him in the wrong direction. I'm still waiting for an actual straight forward "history" of Straight Edge but its close. I recommend this book to all punk and hardcore types; it's one for the bookshelf. -Dave K.

I was never straightedge. I have friends who are, but I never have been. I get it though. I admit that I know I have done the things I most regret in life while drinking. I hardly ever drink anymore. I also believe that it is ironic that punk is such an anti-establishment, anti-corporation movement, but embraces drinking alcohol produced by multi-national corporations not unlike so many frat boys. So like the guy who says he understands the positions of a vegan or vegetarian because the only meat he eats is chicken (and you know pisses off the vegans) I think I have a fairly open mind when it comes to straightedge.

I say all this because based on the introduction to this book, I think Robert Wood is a lot like me. He isn't straightedge, but has been into hardcore and punk and seems to give the straightedge movement a fair shake that you don't often see in academic books. I also say this because I think that there may be members of the straightedge movement that may take exception to what I see as a very thorough over view of the straightedge movement. I know that when I read most academic studies of punk rock, I don't think they quite got it.

This is an academic book. There are a lot of pages dedicated to the process of the research that was taken. This explanation does wear on sometimes in what is over all a pretty good book. Also, because this is an academic book, citations to other studies litter this book and sometimes can be very distracting. That being said, this book is a very quick read.

Even though I lived through the era talked about in this book and saw many of the events he discusses unfold, reading the discussion in the way that Wood presents it, really does make me rethink some of my stereotypes of straightedge.



An interesting section of the book discusses his analysis of straightedge music lyrics as they evolved over time. Of course he starts with Minor Threat though Youth of Today ends with Earth Crisis and the like. The increased militancy in lyrics and behavior is examined in light of classic subculture theories. An interesting amount of the book is dedicated to the conversion of many members of the straightedge movement to Krishna Consciousness. Again, this is done in light of classic subculture theory.



Again, I think Wood is fairly even handed in his study of straightedge. He obviously has spent a lot of time speaking to members of the straightedge community in an attempt to get the whole picture. I was especially interested in some of Ian MacKaye's comments concerning the movement he unknowingly started.



I think new adherents to straightedge and younger types that read this book would gain from seeing the roots of straightedge and how the movement has changed over time. Dave B.



<http://www.syracuseuniversitypress.syr.edu>



Suffocate Faster "Don't Kill The Messenger" CD

Another recent full-length from [1981 Records](http://www.1981records.com) comes in the form of "Don't Kill the Messenger" (which I think is the band's second effort) from Cincinnati, OH's Suffocate Faster. Not terribly far removed from XRepresentX above, this is more straightedge metalcore with loads of chugging mosh breaks and fierce, sneering vocals, but the overall aesthetic of this material is a little slower and leans more towards the metallic side of things. Faster rhythms do present themselves, but the vocals are more aggressive and over the top, and there's somewhat of a sludgy vibe to some of the riffing in terms of both density and dissonance (which reaches for a Crowbar-esque level at its best), with the tracks bulking up to slightly longer lengths due to the pacing. Another relatively thick recording is present as well, though there's some room for improvement in terms of providing some separation between the bass and guitars and trying to get the percussion to feel a bit more natural to better blend in with the crushing rhythms that are running the show. Not too shabby, though... -Andrew



<http://www.1981records.com>



v/a "The Path to True Independence" CD

Four bands here on another pretty cool CD from Japan's Forest Records. Beyond Description starts it off with a more Motorhead influenced sound than on the split with Jilted. Four solid tracks here. Asbestos clock in a 7 minute plus experimental track that has a lot of changes but you really have to like metal to get into it. Change The Future are blazing fast crusty hardcore which is above average for the genre. Destruction has the last track on this, sounding very similar to what the Texas band Damage Case is doing right now. This comp is a good mix of slow and fast hardcore/punk/metal/crust and is worthy of your attention, esp. if you like Japanese sounds. -Dave K.



(Forest Records/Japan)



okahara@pop02.odn.ne.jp



XRepresentX "True At All Costs" CD

This is my first exposure to [XRepresentX](http://www.1981records.com), an Erie, PA straightedge band. I believe "True at All Costs" ([1981 Records](http://www.1981records.com)) is their debut full-length, and everything about this shit - right down to the lyrics and artwork - is in the vein of the 90's style of chugging metallic hardcore. That's all there is to it. They're not reinventing the fucking wheel at all, they just shift from straightforward three-chord hardcore bursts to absolutely pummeling slow to midpaced breakdowns with vocals shouting along all the way. The result is 12 relatively brief tracks in less than a half-hour, but despite the fact that it's nothing new, you don't hear but so much of this stuff these days in terms of keeping it simple and straightforward to the roots of the sound, not to mention that the straightedge bent of the lyrical content has definitely dropped off in the last 10 years, so I can definitely appreciate where this material's coming from. The recording's nice and thick as well, with just the right amount of bass presence and a good snap to the percussion. Good stuff. -Andrew




<http://www.1981records.com>



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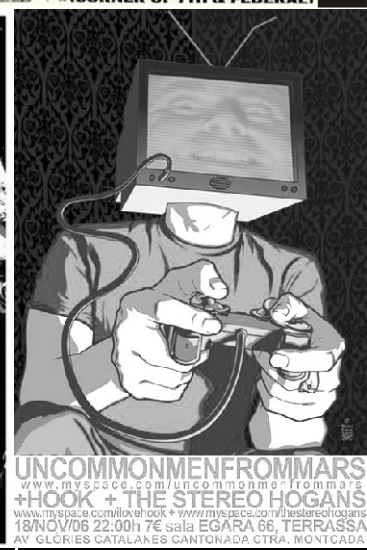
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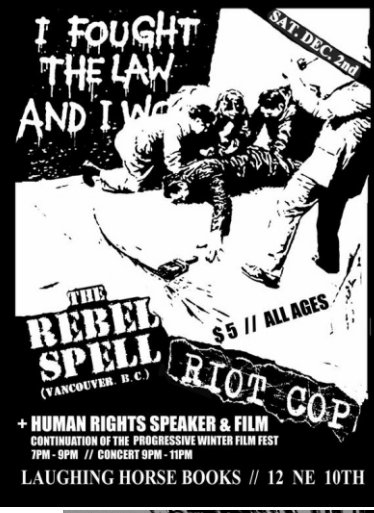
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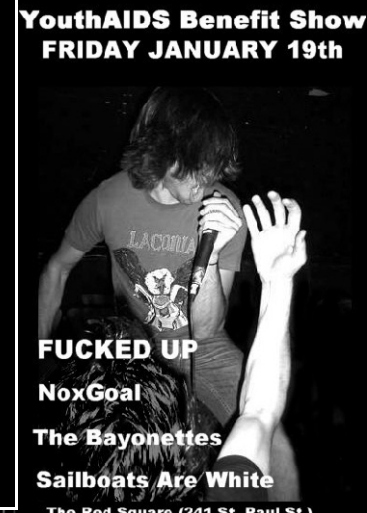
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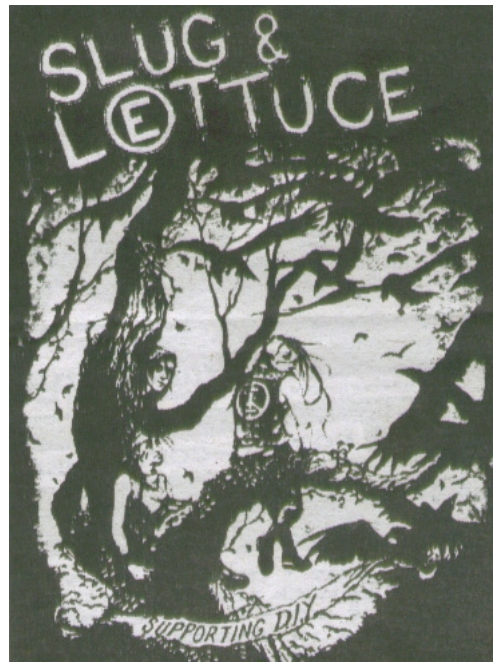


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Meanwhile, over the course of the decade, the Internet successfully accommodated the majority of previously existing public computer networks (although some networks such as FidoNet have remained separate). This growth is often attributed to the lack of central administration, which allows organic growth of the network, as well as the non-proprietary open nature of the Internet protocols, which encourages vendor interoperability and prevents any one company from exerting too much control over the network.



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